

50th Anniversary of The Peristyle



*The Philadelphia Orchestra
May 3, 1983*

The Toledo Museum of Art



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Welcome to the Peristyle

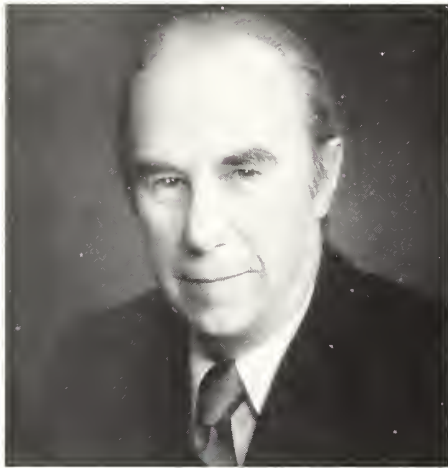


I extend both a cordial welcome to all attending our Peristyle 50th Anniversary Concert and the Museum's grateful appreciation for your financial support of this special occasion.

The Peristyle holds a particularly warm place in the hearts of Toledo area residents and the many fine performers who have appeared here. It is indeed fitting that we should include in our 50th Anniversary celebration a renewed commitment to preserve the excellence of this outstanding concert hall.

We hope this evening will be a most pleasurable and memorable one for each of you.

Robert G. Wingerter, *President*
The Toledo Museum of Art



So far as I know, there is no other American art museum so deeply committed to music as The Toledo Museum of Art. It is the Peristyle, whose 50th Anniversary we celebrate, which has made possible the international reputation of our community's museum as a true cultural center for both art and music. No other museum devotes to music so much space (the Peristyle occupies approximately one-third of the total museum building) or such a large proportion of its operating budget.

During my very happy and rewarding years at The Toledo Museum (1946-1976) there were seven supervisors of the Peristyle and of the music programs. It is significant that all were primarily educators who also shouldered the responsibilities of operating the Peristyle, planning its programs, cooperating with the Toledo Orchestra in its important use of the Peristyle, as well as negotiating many other uses of this fine concert hall.

Being Supervisor in charge of the Peristyle was never an easy or placid position. The Peristyle has had its economic fluctuations. It lost money for years until an enthusiastic group of volunteers turned the corner through increased subscriptions. It has had dramatic crises. Remember when Myra Hess walked off the stage because the piano keys had not been properly dusted? There have been alterations in the Peristyle's acoustics as tastes changed. The shell for the stage was constructed and altered on several occasions. The Peristyle has sustained severe criticism at times as well as joyous praise. There have been changing accommodations for the comfort and pleasure of the Peristyle's audience, such as the intermissions in the Classic Court with wine and soft drinks. There is adequate parking at last. A new Grove Place entrance has made available easy, pleasant access to the Peristyle.

What a concert hall, what memories! Thousands of Toledoans have their own special memories, their own anecdotes. Here we are at 50 years, the Peristyle sold out for the season, adequate convenient parking, a handsome and welcoming home for Toledo's own splendid Symphony, and a hall which gracefully justifies its use of one-third of the Museum's space. It is a magnificent gift to the community from Florence Scott Libbey who gave the money to build the Peristyle in the depths of the Depression and who endowed it so generously that even today we who enjoy good music can attend concerts at a fee far below their true cost.

There is a real magic about Toledo's Museum: it serves more people in its community in more varied ways than any other in America. And the greatest and most extraordinary jewel in this crown of cultural benefits available to all who want to participate is the Peristyle.

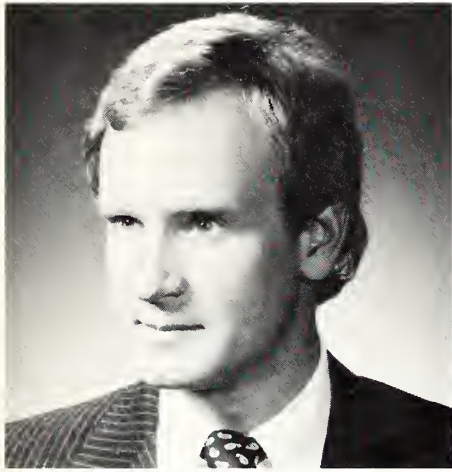
Otto Wittmann, *Director Emeritus*
The Toledo Museum of Art



The celebration of the fiftieth anniversary of the Peristyle with a performance by the Philadelphia Orchestra is a fitting tribute to this aesthetically beautiful and acoustically excellent concert hall. Most of the renowned artists of the twentieth century have graced its stage sharing memorable performances with the Toledo audience.

As chairman of the anniversary committee, I hope that this celebration reinforces the knowledge that our Peristyle is an internationally renowned treasure and that we can begin the technical renovations needed to guarantee, for the future, the high quality performances we have grown to expect.

Marvin S. Kobacker, *Chairman*
Peristyle 50th Anniversary Committee



Besides the excitement of attending a concert in the Peristyle, perhaps one of the greatest pleasures I have at the Museum is showing the Peristyle to first time visitors. Seeing their delight in this wonderful architecture helps reinforce my dedication to preserve and improve this remarkable landmark. The fiftieth anniversary of the Peristyle is an added pleasure for me, because it enables me to share with many the superb experiences they have had as performers or audience in this great hall. Here music and art have been merged in one memorable aesthetic occasion—one can almost feel the presence of the great performers who have performed in the Peristyle.

The glorious history of this facility is but a prelude to its future. Each great performance, each sold out concert enhances the community's love of the arts. Seeing young children's little legs bouncing in time to music from the chairs at the Toledo Symphony Family Concert assures me that the tradition of this hall will live on.

Committed as I am to the expanded use of the Peristyle to additional musical, dance and theatrical events, I am optimistic that the necessary renovations can be funded and be underway as soon as possible. These repairs are vital to the safety and smooth operation of the hall, and to the comfort of its performers and audiences. While our intention is to see that the Peristyle is *modernized*, this updating is only in mechanical and electrical equipment. The decorative style of the Peristyle will be maintained exactly as it is, reconfirming the Museum's responsibility to preserve the best of the visual arts for the inspiration and pleasure of future generations.

Roger Mandle, *Director*
The Toledo Museum of Art

The Toledo Museum of Art

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1982-1983
Peristyle Concert Series



***The Concertgebouw Orchestra
of Amsterdam***
September 30, 1982



The Guarneri String Quartet
October 26, 1982

50th Anniversary Season



Isaac Stern, Violin
January 7, 1983



The Prague Chamber Orchestra
February 26, 1983



Los Angeles Ballet
April 16, 1983

Our Thanks

To subscribers of 50 years to the Peristyle Concert Series. Their loyal and dedicated support is greatly appreciated.

To Peristyle ushers who have faithfully and courteously served our Patrons.

To the many volunteers who have made the anniversary celebration become a successful project.

To Owens-Corning Fiberglas for their acoustical analysis and photographic assistance.

To Libbey-Owens-Ford Co. for the use of their facilities for a ticket telethon.

To Virginia Clarke Design for the design of the Anniversary Program book.

To the Toledo Stage Employees Union, Local No. 24 of the AFL-CIO.

To the International Brotherhood of Teamsters, Chauffeurs, Warehousemen and Helpers of America, Local No. 20.

To the Toledo Federation of Musicians, Local 15-286 of the AFL-CIO.

To the community performing artists whose performances are a complement to the Peristyle's international performers.



Riccardo Muti
*Music Director of
 The Philadelphia Orchestra*

Riccardo Muti is in his third season as Music Director of The Philadelphia Orchestra. He succeeded Eugene Ormandy when he retired as Music Director in 1980.

Mr. Muti also serves as Conductor Laureate of the London Philharmonia, having recently relinquished his position as Music Director. The London position was especially created for him by the players of the Philharmonia in recognition of his ten-year association with that orchestra.

In 1982, Mr. Muti and The Philadelphia Orchestra appeared together for the first time in Europe to critical and popular acclaim. Appearances included the Lucerne and Edinburgh Festivals, the Flanders Festival in Brussels, the Mahler Festival in Berlin, the Proms in London and concerts in Vienna, Frankfurt and Paris. In the spring of 1983, Mr. Muti and The Philadelphia Orchestra will be on an extended domestic tour of midwest cities.

In addition to his Music Directorship of The Philadelphia Orchestra and his continuing association with the London Philharmonia, Mr. Muti has an enormously productive schedule in European opera houses and concert halls.

His direction of a new production of Mozart's *Così fan tutte* at the Salzburg Festival in the summer of 1982 prompted a London critic to exclaim: "Muti surges exuberantly on where Boehm left off." A leading Austrian critic called Muti "the arbiter of Mozart" and the German critics were unanimous in their praise of the new production. It was the acknowledged hit of the Festival and will be repeated during the 1983 Festival season. Muti also will direct a *Così* production at La Scala in Milan in May 1983.

Other opera activities in the 1982-83 season include opening the La Scala season with a new production of Verdi's *Ernani*, a new production of Verdi's *Rigoletto* with the Vienna State Opera in March and June 1983 and the direction of numerous productions at the Teatro Comunale and Maggio Musicale in Florence where Muti served as Music Director for many years.

Mr. Muti is a frequent guest conductor of the Berlin Philharmonic Orchestra, the Concertgebouw of Amsterdam and the Vienna Philharmonic Orchestra, which he most recently conducted at the Salzburg Festival in August 1982. He also has appeared in Europe with the Orchestre National de France and the London Philharmonia, and in the United States with the Boston and Chicago Symphony Orchestras.

Mr. Muti's association with The Philadelphia Orchestra began in 1972 when he was invited by Mr. Ormandy to Philadelphia as a guest conductor. After five annual appearances, Mr. Muti became Principal Guest Conductor in Philadelphia in 1977 and Music Director three years later.

He records exclusively for EMI (Angel) with both The Philadelphia Orchestra and the London Philharmonia. Recent releases include both opera and orchestral repertory and many of his recordings have received international awards for excellence.

***The Toledo Museum of Art
Peristyle 50th Anniversary Concert***

Tuesday, May 3, 1983
8:30 p.m.

***The Philadelphia Orchestra
Riccardo Muti, conducting***

Riccardo Muti, *Music Director*
Eugene Ormandy, *Conductor Laureate*
William Smith, *Associate Conductor*

Overture to "I vespri siciliani"

Verdi

Suite from "The Firebird" (1919 version)

Stravinsky*

- I Introduction; the Firebird and her Dance
- II Dance of the Princesses
- III Infernal Dance of Kastchei
- IV Berceuse
- V Finale

Intermission

Champagne is being served in the Classic Court and Peristyle Lobby.

Symphony No. 1 in D Major

Mahler*

- I Langsam; gemächlich
- II Kräftig bewegt
- III Feierlich und gemessen
- IV Stürmisch bewegt

This concert is underwritten by Ohio Bell through the Bell System American
Orchestras on Tour Program.

Baldwin Piano

*Angel, *RCA Red Seal, Delos, Telarc and *CBS Masterworks Records

The CIGNA Philadelphia Orchestra radio broadcasts are syndicated nationally with
support from the CIGNA Corporation. In Toledo, these concerts are heard on WGTE
(91.3 FM) on Saturdays at 11:30 a.m.

Program Notes

Overture to "*I vespri siciliani*" Giuseppe Verdi (1813-1901)

Les Vêpres siciliennes (*The Sicilian Vespers*), commissioned for the Paris Exhibition of 1855, was the 19th of Verdi's operas, the first one he wrote to a French libretto (by Eugene Scribe and Charles Duveyrier), and his first to have its premiere at the Paris Opera (June 13, 1855). The story of a patriotic uprising against the French occupation forces in 13th-century Sicily, though it didn't disturb the French audiences some five centuries after the event, was not approved for presentation in Italy at that time, and Verdi's music, adapted to an entirely different libretto by E. Caimi, was presented at La Scala under the title *Giovanna di Guzman* on February 4, 1856. Five years later, with Italian independence at last a reality, the original libretto was translated into Italian, and since then the opera has been best known in this version, as *I vespri siciliani*.

The qualifying comment, of course, is that the opera itself is not at all well-known. It is generally adjudged one of Verdi's weaker efforts and, with the exception of the noble bass aria "*O tu, Palermo*," it is remembered only for its Overture, of which Francis Toye, Verdi's first English biographer, wrote: "Undoubtedly the best thing about the opera is the overture, perhaps the most successful written by the composer, which is both vigorous and ingenious." Fiery and lyrical themes, all of them typical of Verdi at his most dramatically expressive, alternate in such a way as to constitute a most effective little tone poem embodying the essence of the drama.

Richard Freed

Suite from "*The Firebird*" (1919 version) Igor Stravinsky (1882-1971)

The action of Stravinsky's ballet *L'Oiseau de Feu*, from which this concert suite is extracted, may be outlined as follows:

Into the domain of the Ogre Kastchei there wandered one night, after a long day's hunting, the young Prince Ivan Tsarevitch. In the shadows of an orchard he discerned a marvelous golden bird, with plumage that shone through the darkness as if its wings had been dipped in flame. The wondrous creature was sybaritically engaged in plucking golden apples from a silver tree when Ivan gleefully laid hold of her; but, melted by her entreaties, he soon released her, and she flew away, leaving with him, in gratitude, one of her shining plumes.

As the night lifted, Ivan saw that he was in the park of an ancient castle, and, as he looked, there issued from it twelve lovely maidens, and then a thirteenth, who, despite her sinister number, seemed to Ivan infinitely desirable. Hiding himself, he watched the damsels, who he knew at once to be princesses because of the easy grace with which, as to the manner born, they played with the golden apples and danced among the silver trees. When he could no longer restrain himself, he went among them; and then, because he was young and comely, they made him a present of some 14-karat fruit, and besought him to depart in haste, warning him that he was in the enchanted realm of the maleficent Kastchei, whose prisoners they were, and whose playful habit it was to turn to stone whatever venturesome travelers he could decoy. But Ivan, with his eyes on the beautiful thirteenth princess, was undismayed, and would not go. So they left him.

Then the Prince, made bold by love, flung open the gates of the castle, when out swarmed a grotesque and motley throng of slaves and buffoons, soldiers and freaks, the Kikimoras and the Bolibochki and the two-headed monsters—subjects and satellites of the Ogre—and finally the terrible Kastchei himself, who sought to work his petrifying spell upon Ivan. But the Fire-Bird's golden feather, which Ivan still carried, proved to be a magic talisman, against which the wicked power of the Ogre could not prevail.

And now the Fire-Bird herself appeared. First she caused the Ogre and his crew to begin a frenzied dance which grew ever wilder and wilder. When they had fallen to the ground exhausted, the Fire-Bird disclosed to Ivan the absurdly simple secret of Kastchei's immortality: In a certain casket the Ogre preserved an

egg. If the egg were broken, Katschei would die. It did not take Ivan long to find the egg and dash it to the ground, whereupon Kastchei expired, and the castle vanished, and the captive knights who had been turned to stone came to life and joined in the general merrymaking, while Ivan and the Tsarevna, the most beautiful of the Princesses, gazed expectantly into each other's eyes.

The movements of the suite performed at this concert are as follows:

I. *Introduction*, leading into a section called

II. *The Fire-Bird and Her Dance*, which combines some of the music accompanying Ivan's pursuit of the miraculous Bird as prelude to the Dance itself—music of fantastic and captivating grace.

III. *Dance of the Princesses*. This movement, a "Khorovode," or round dance, of charming gravity and stateliness, opens with an introductory passage for two flutes in imitation over an octave F-sharp sustained by the horns. The melody of the dance is first played by the oboe, accompanied by harp chords, and is continued by solo 'cello, clarinet and bassoon. A second section of the theme is sung by the muted strings.

IV. *Kastchei's Infernal Dance*. This section (introduced by a *sfff* chord of the whole orchestra) is called in the ballet, *Infernal Dance of All the Subjects of Kastchei*. The passionate theme in A major for the strings in unison, *fff*, which appears shortly before the end of the movement, is derived from a subject heard in the ballet as the Princesses play with the golden apples—where, thinks M. Montague-Nathan, it hints at their ultimate liberation through the good graces of the Fire-Bird. This movement ends on a crashing chord for all the instruments, followed by a sudden quiet of the orchestra and a brief transitional passage (*Adante, p*) for woodwind, horns, piano and harp, then for divided and muted 'celli and violas. This leads without pause into the

V. *Berceuse*. In the ballet, this delightful cradle-song, with its opening bassoon solo over an accompaniment of muted strings and harp, follows the Infernal Dance, lulling the Tsarevna into a sleep that will protect her from the evil designs of Kastchei.

VI. *Finale*. This movement, which succeeds the *Berceuse* without pause, follows, in the ballet, the Death of Kastchei, and accompanies the breaking of the Sorcerer's spell, the vanishing of his castle, and the revivification of the petrified knights. The movement opens with a horn solo (*p. dolce, cantabile; Lento maestoso*), above string tremolos—a melody that at the climax of the Finale is sung with thrilling beauty by all the strings in unison against an ascending scale in the brass. The work ends with the jubilant music that celebrates the release of the Ogre's victims and the happy conclusion of Ivan's adventure.

Reproduced from the January 11, 1933 Program Notes for the second night dedication concert of the Peristyle by the Philadelphia Orchestra, Leopold Stokowski conducting. Program Notes written by Lawrence Gilman.

Symphony No. 1 in D Major Gustav Mahler (1860-1911)

Gustav Mahler began composing his First Symphony in 1883, completing it in 1889. First conceived as a symphonic poem in two parts dealing with both nature and human life, the work is consistent with Mahler's philosophy that a symphony "must be like the world: it must embrace everything." One of the more easily accessible of Mahler's compositions, Symphony No. 1 exhibits the joy as well as the melancholic pessimism of the world felt by the young composer.

"Slowly, drawn out, like a sound of nature," describes how Mahler wished the first movement to be played. A sense of spatiality, of time suspended in space, is felt due to the expansiveness of the music. Slowly building the main theme from hunting calls (off-stage fanfares) and the sound of the cuckoo, nature bound by sleep gradually stirs to life. The interval of a fourth, borrowed from the sound of the cuckoo in the first movement, introduces the theme of the second movement marked *Kräftig bewegt* (with vigorous movement). This interval, rising instead of falling, creates a clomping, hardshoe country dance contrasted with a sentimental waltz in the trio section of this scherzo. The third movement, according

to Bruno Walter, upset the early reviewers with its "brooding despair, brazen derision and shrill laughter." A bizarre version of "*Frère Jacques*" played in a minor key begins with a muted solo double bass and the oboe, leading to a funeral march sounded by the muffled tympani. A band of town musicians accompanied by an oom-pah rhythm simulate the "brazen derision and shrill laughter." *Stürmisch bewegt* (with stormy agitation) titles the finale which begins with a lightning flash and thunder crack, described by the composer as a "sudden outcry from a deeply wounded heart." The powerful, majestic first subject contrasts dramatically to the tender, lyrical second subject. An affirmative hymn of praise concludes the symphony, interspersed with melodic material from the initial movement.

Amy Dennison

The Philadelphia Orchestra

From its first concert on November 16, 1900, The Philadelphia Orchestra has been recognized as one of the world's leading artistic institutions. Harold C. Schonberg, chief music critic of *The New York Times*, has written "... one could leave the hall in admiration for the greatest virtuoso orchestra active today, and probably the greatest virtuoso orchestra of all time." Throughout these past eight decades, the Orchestra has gathered friends everywhere who share this enthusiasm. As one fan wrote after a nationwide telecast, "I can't imagine heaven without The Philadelphia Orchestra."

The Orchestra was formed in 1900 by a group of music lovers who decided that Philadelphia should have its own professional symphony orchestra and asked the German musician, Fritz Scheel, to become permanent conductor. Scheel and his German successor, Carl Pohlig, laid the foundations for a great orchestra. At the beginning of the Orchestra's thirteenth season, a young man who had been conductor of the Cincinnati Symphony Orchestra became the third conductor of The Philadelphia Orchestra. His name was Leopold Stokowski, and he remained in Philadelphia for nearly a quarter of a century, generating an intense brand of musical excitement which moved the Orchestra into the national spotlight.

Eugene Ormandy, the Orchestra's fourth conductor, held the post of Music Director for 44 years (1936-80), a record unequalled by any conductor of any major orchestra in the world. Ormandy and Stokowski are credited with having built The Philadelphia Orchestra into a world-renowned ensemble. Ormandy's record tenure at the helm of The Philadelphia Orchestra was marked by his superb judgment in maintaining a balanced repertoire and a special gift for selecting distinguished personnel to perpetuate the tradition of the ensemble. He continues to participate with the title of Conductor Laureate, making his own musical contributions and providing an unusual and valuable continuity of leadership.

Riccardo Muti, Ormandy's hand-picked successor, is the Orchestra's fifth Music Director. The groundwork for the logical transition from Ormandy to Muti as Music Director at the start of the 1980-81 season was laid in 1977 when Muti began his three-year tenure as Principal Guest Conductor. During the 1977-78 season and the two subsequent seasons, Muti conducted the Orchestra for an eight-week period. Muti's strong rapport with both the Orchestra's audiences and its musicians insure that his dynamic new force will keep The Philadelphia Orchestra at the forefront of the world's musical ensembles. In commenting on the exciting new era, Eugene Ormandy stated, "I step aside with the knowledge that the future of the great Philadelphia Orchestra is secure in the hands of Riccardo Muti, in my estimation one of the greatest conductors on the musical scene today." Mr. Muti conducted ten weeks of the Orchestra's 1980-81 season, fourteen weeks in the 1981-82 season, and is scheduled to conduct fifteen weeks during the 1982-83 season.

The Philadelphia Orchestra was one of the first to make recordings under its own name with its own conductor (1917); it was the first major orchestra to broadcast over a radio network for a commercial sponsor (Philco, 1929); it was the first symphonic organization to be televised nationally (CBS-TV, 1948); the first to be featured in films (*The Big Broadcast of 1937*). The Orchestra currently records for Angel, RCA Red Seal, Delos, Telarc and CBS Masterworks Records.



**Personnel of
The Philadelphia Orchestra
1982-1983 Season**

Violins

Norman Carol
Concertmaster
William de Pasquale
Associate Concertmaster
David Arben
Associate Concertmaster
Morris Shulik
Owen Lusak
David Grunschlag
Frank E. Saam
Barbara Sorlien
Herbert Light
Luis Biava
Larry Grika
Cathleen Dalschaert
Herold Klein
Julia de Pasquale
Vladimir Shapiro
Jonathan Beiler
Arnold Grossi
Irvin Rosen
Robert de Pasquale
Joseph Lanza
Philip Kates
Irving Ludwig
Jerome Wigler
Virginia Halfmann
George Dreyfus
Louis Lanza
Stephane Dalschaert
Booker Rowe
Davyd Booth
Isadore Schwartz
Cynthia Williams
Barbara Govatos
Hirono Oka

Violas

Joseph de Pasquale
James Fawcett
Sidney Curtiss
Charles Griffin
Gaetano Molieri
Irving Segall
Leonard Bogdanoff
Albert Filosa
Wolfgang Granat
Donald R. Clauser
Renard Edwards
Patrick Connolly

Violoncellos

William Stokking
George Harpham
Harry Gorodetzer
Lloyd Smith
Joseph Druian
Bert Phillips
Richard Harlow
Gloria Johns
William Saputelli
Patricia Weimer
Marcel Farago
Kathryn Picht

Basses

Roger M. Scott
Michael Shahan
Neil Courtney
Ferdinand Maresh
Samuel Gorodetzer
Emilio Gravagno
Henry G. Scott
Peter Lloyd
John Hood

*Some members of the string
sections voluntarily rotate
seating on a periodic basis.*

Flutes

Murray W. Panitz
David Cramer
Loren N. Lind
Kazuo Tokito
Piccolo

Oboes

Richard Woodhams
Stevens Hewitt
Charles M. Morris
Louis Rosenblatt
English Horn

Clarinets

Anthony M. Gigliotti
Donald Montanaro
Raoul Querze
Ronald Reuben
Bass Clarinet

Bassoons

Bernard Garfield
Mark Gigliotti
Adelchi Louis Angelucci
Robert J. Pfeuffer
Contra Bassoon

Horns

Nolan Miller
David Wetherill
Associate
Randy Gardner
Daniel Williams
Howard Wall
Martha Glaze

Trumpets

Frank Kaderabek
Donald E. McComas
Seymour Rosenfeld
Roger Blackburn

Trombones

Glenn Dodson
Tyrone Breuninger
Joseph Alessi
Charles Vernon
Bass Trombone

Tuba

Paul Krzywicki

Timpani

Gerald Carlyss
Michael Bookspan

Battery

Michael Bookspan
Alan Abel
Anthony Orlando
William Saputelli

**Celesta, Piano
and Organ**

William Smith
Marcel Farago
Davyd Booth

Harps

Marilyn Costello
Margarita Csonka

Librarians

Clinton F. Nieweg
Robert M. Grossman

Personnel Manager

Mason Jones

Stage Personnel

Edward Barnes,
Manager
Theodore Hauptle
James Sweeney

*Stephen Sell, Executive Director
Joseph H. Santarlasci, Manager
John H. Orr, Assistant Manager*

Greetings from the Artists





detroit symphony

Gary Bertini, Music Adviser

September 28, 1982

Ms. Joyce E. Smar
Supervisor of Music
The Toledo Museum of Art
Box 1013
Toledo, Ohio 43697

Dear Ms. Smar:

Congratulations on your fiftieth anniversary as
you launch your 1982-83 concert season.

I fondly remember my appearance there with the
Israel Chamber Orchestra, I believe in 1969, and
remember the visitation as a very pleasant ex-
perience.

With fondest regards.

Yours sincerely,

Detroit Symphony Orchestra Ford Auditorium Detr



On behalf of The Cleveland Orchestra, I am delighted to salute The Toledo Museum of Art on the occasion of the fiftieth anniversary of the opening of the Peristyle.

During this half century in which the Museum has presented countless performances of high quality for the benefit of a large and appreciative public, our Orchestra has played thirty-five concerts in the Peristyle, including one in the very first season of the hall's operation.

The excellent setting and fine acoustics of the Peristyle, together with the enthusiastic support of its knowledgeable audiences, have provided our musicians with consistently happy circumstances for music making.

We all send our warmest greetings and good wishes for the next half century, during which it is hoped that The Cleveland Orchestra will continue to play a role in Toledo's musical life with concerts in the Peristyle.

Yours sincerely,



*Kenneth Haas, General Manager
The Cleveland Orchestra*

Lorin Maazel, Music Director



The Peristyle is a beautiful hall where the acoustics are as good for musicians as for the audience. It was a joy and pleasure to play there.

*Jofin Berozet, Violin
Cincinnati Symphony Orchestra*

The appearance, atmosphere and acoustics of a hall and the receptivity of the listeners are some of the most important factors affecting a musical performance. My recollection of the Peristyle and the people who attended is that the Beaux Arts Trio made music in elegant, classic surroundings to an appreciative, sensitive audience.



Isidore Cohen, Beaux Arts Trio

My earliest memories of the Peristyle all seem to be dominated by a child's feeling of awe at what seemed a vast space with mysterious columns and a sky overhead that would lighten and darken at someone's command. I remember a daytime visit with a second grade class which featured the guide's demonstration of the acoustical beauties of the hall which allowed her to stand behind a pillar and in nearly a whisper reach her spellbound audience listening on the stage. The Sunday afternoon Toledo Orchestra Family concerts which Jo Hawthorne led with such devotion were a very important and inspiring regular event in our lives.

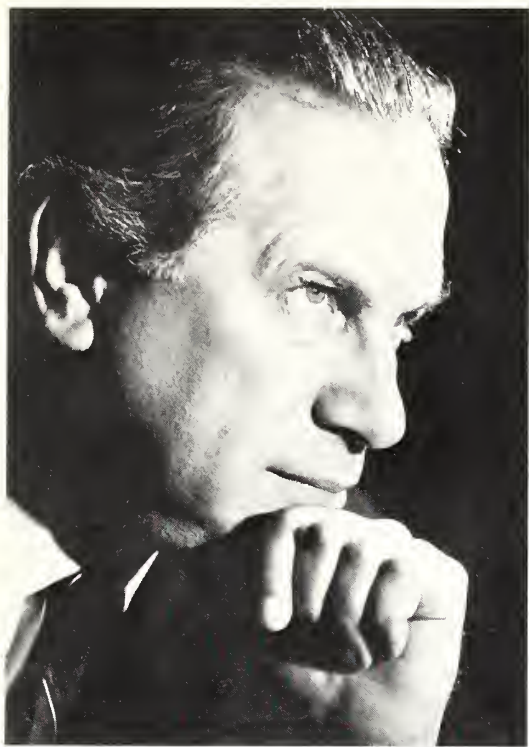
But my most vivid Peristyle memory was participating as a 5th grader in a concert performance of Carmen. Miss Baether's class at Beverly School could really sing, at least we thought so, and Cecille Vashaw must have agreed because she selected us for the children's chorus. We practiced for weeks, learned our part by heart, and then a great reward: an evening rehearsal of all things, on the Peristyle stage with the Toledo Orchestra all around us, good soloists (Carmen had very black hair) and a conductor (Jo) standing very far from us who let us know we were good and who made me feel very tall by greeting me by name upon a chance meeting in the hallway as our class arrived.

The feeling of excitement and exhilaration borne of the chance to make music with others at the rehearsal, and the impression made on me as I heard a "real orchestra" play all around me are sensations that have remained vivid to this day to me. Years later I have the great good fortune to be able to recapture these feelings each working day if I'm rested and prepared; both my challenge and reward.

Dennis Russell Davies, General Music Director
Württemberg State Opera at Stuttgart



It is with pleasure that I
recall my appearances at the
Peristyle - an oasis of European
elegance in the M. West!
Happy 50th and here's to many
more years of service and beauty -
All best wishes
Ivan Dani



It is with great pleasure that I recall the many fine evenings of my life at Toledo's Peristyle Auditorium;

We often came there during the 50's with the then Minneapolis Symphony; later I remember a congenial concert at the same place on the first USA tour of the Stockholm Philharmonic Orchestra.

At all these occasions all of us performers enjoyed the atmosphere, the loveliness and the fine acoustics of the starry-domed, fine hall. It certainly gave the right inspirational background to play music.

With a full heart I send my congratulations to its anniversary, wishing that it may remain a warm home to music for many decades to come.

Antal Dorati

Antal Dorati

EILEEN FARRELL

Performing in the Peristyle Concert Hall in Toledo was a very pleasant experience for me. I have always remembered the beautiful hall and acoustics.

*Sincerely,
Eileen Farrell*



You certainly can imagine, that—after a time of nearly ten years—I am not very familiar any more with the circumstances in Toledo.

But I still remember very well the special architecture of the concert hall and its extraordinary good acoustics. I hope, to sometime get the opportunity to conduct in this beautiful concert hall again!

With best wishes, I am,

Yours sincerely,
Leopold Hager



After an absence of 33 years,
I never forgot The Peristyle of
The Toledo Museum of Art which
remains among so many beautiful
U.S. Arts Centers, a model of Acoustics,
Architectural Conception, and a rare
gift created for the Toledo unforget-
table Audiences - With best wishes,
very Sincerely.

Pierre Fournier
Printed in Holland
14 Chateau Banquet - GENEVA - Switzerland.

With great pleasure I will try to contribute to the celebration of the Peristyle, in spite of the fact that it is with some sadness that the Hague Philharmonic remembers its last concert in it, the 4th of October 1975. It had been a remarkable concert indeed. We had the finest expectations to start our fourth tour to the USA in Peristyle, which hall is a real music-hall in spite of its unusual form, with Van Otterloo after we played there in 1969. We really loved it.

Two days before the concert, deep in the night, we did arrive at Kennedy Airport in New York. We had one day for adjustment and the next morning early we went into our buses—direction Toledo. Conductor Jean Martinon intended to start with a rehearsal in Toledo, and well prepared, as usual for such a tour, there would not have been any problem. But there was a problem. A big problem!! Very late in the previous day we made the discovery, that the truck, which carried our instruments, had been robbed, and we missed all our trumpets, all our wood-winds, one cello, and some percussions, which never have been found again. The orchestra was deeply depressed. Fortunately we could borrow some instruments in New York and with utmost velocity Dutch colleagues, knowing exactly which systems we used, succeeded, with help by KLM, in supplying other instruments.

No question about any rehearsal. Everybody tried to get as much as possible adjusted to their borrowed instruments. It was with the wonderful understanding and help of your audience, that we gave a concert; which we didn't dare to give, totally disoriented on our borrowed instruments as we were. We hope in the future to have the occasion to give one of the best concerts of our life-time to thank your audience for this help.

Yours truly,



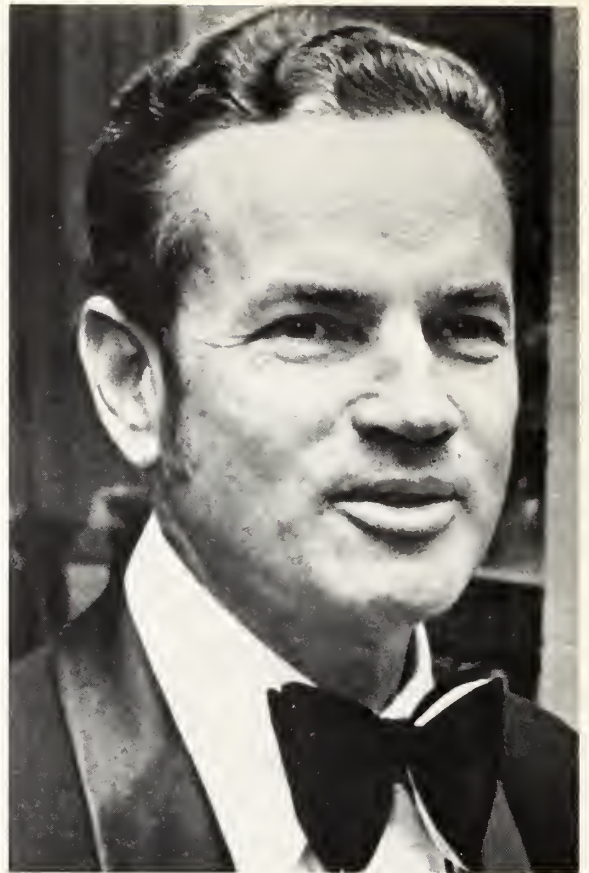
*Dr. H.B. van der Meer, Managing Director
The Hague Orchestra*



Atlanta Symphony Orchestra

Louis Lane
Co-Conductor

Ms. Joyce E. Smar
Supervisor of Music
The Toledo Museum of Art
Monroe at Scottwood
Toledo, Ohio 43697



Dear Ms. Smar:

Your letter of July 15th about the fiftieth anniversary of the Peristyle reminded me very pleasantly of many happy experiences there, both as a listener and as a performer.

The Peristyle is a fine hall with a unique ambience for the listener and an unexpected bonus for the performer: it sounds as good on the stage to the performer as it does out in the hall. I wish the Toledo Museum of Art many more years of joy in presenting the finest in music in the Peristyle to the public of Northwestern Ohio.

Very best wishes,

Sincerely,

A handwritten signature in cursive script that reads "Louis Lane".

Louis Lane

1280 Peachtree Street NE, Atlanta, Georgia 30309

THE
LONDON
PHILHARMONIC
ORCHESTRA

50 50 50 50 50 50 50 50 50 50 50 50 50 50 50 50 50 50 50 50

THE FIFTIETH ANNIVERSARY

London Philharmonic Orchestra Limited, 53 Welbeck Street, London W1M 7HE Telephone: 01-486 9771 Telex: 8956666 LPORCH Telegrams: LONPHIL London W1

25th August 1982

Ms. Joyce E. Smar,
Supervisor of Music,
The Toledo Museum of Art,
Monroe Street at Scottwood Avenue,
Box 1013,
Toledo,
Ohio 43697

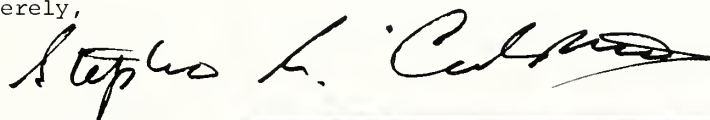
Dear Ms. Smar,

Thank you for your letter of 15th July. As the London Philharmonic Orchestra is also celebrating its 50th anniversary during the 1982/3 season, we are particularly pleased to be invited to contribute to your Artist Guest Book.

At the time of the London Philharmonic's 1976 performance in the Peristyle, I was a member of the bass section of the Orchestra and I well remember the satisfying acoustics of the hall. We gave what was to us - and I hope to your audience - a most memorable performance of Beethoven's Eroica symphony.

We send you our warmest congratulations on your jubilee and hope before long to have the pleasure of returning to play in your hall.

Yours sincerely,



STEPHEN R. CRABTREE
Managing Director





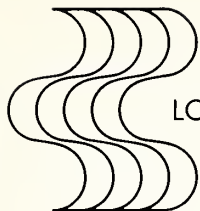
Thank you for your letter of July 15th, and may we take this opportunity to congratulate The Toledo Museum of Art on its fiftieth anniversary.

The LSO did indeed appear at your concert hall in 1964 and 1974 and I have talked to members of the Orchestra who took part in these performances. They are all agreed that performing in the Peristyle was a most enjoyable experience and that the hospitality, friendliness and warm reception from the organisers and audience alike was outstanding.

I am enclosing a recent photograph of the LSO performing in our new home at the Barbican Centre, which I hope will be of interest.

With best wishes to you for a successful anniversary year,

*Yours sincerely,
Libby Rice,
Publicity and Marketing Manager
The London Symphony Orchestra*



LOS ANGELES PHILHARMONIC ASSOCIATION
CARLO MARIA GIULINI, Music Director

AT THE MUSIC CENTER
AND HOLLYWOOD BOWL

ROCCO C. SICILIANO
Chairman of the Board

RICHARD P. COOLEY
President

ERNEST FLEISCHMANN
Executive Director

13 October 1982

Joyce E. Smar
Supervisor of Music
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio 43697

Dear Ms. Smar:

Congratulations on the Peristyle's fiftieth anniversary. I recall with pleasure the Los Angeles Philharmonic's concert in this splendid auditorium in 1975. It was an event that was memorable both for the distinctiveness of the Peristyle and the warmth of the audience.

Best wishes for many more anniversaries to come.

Sincerely,

Ernest Fleischmann
Executive Director



The Minnesota Orchestral Association

operating and maintaining the Minnesota Orchestra and Orchestra Hall

1111 Nicollet Mall
Minneapolis, MN 55403
(612) 371-5600
Cable: MINNORCH
Telex: 29-0233

October 6, 1982

Joyce E. Smar
Supervisor of Music
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Box 1013
Toledo, Ohio 43697

Dear Ms. Smar:

As a European musician resident in America my most civilizing experience is in making music in the classical confines of the Peristyle Concert Hall.

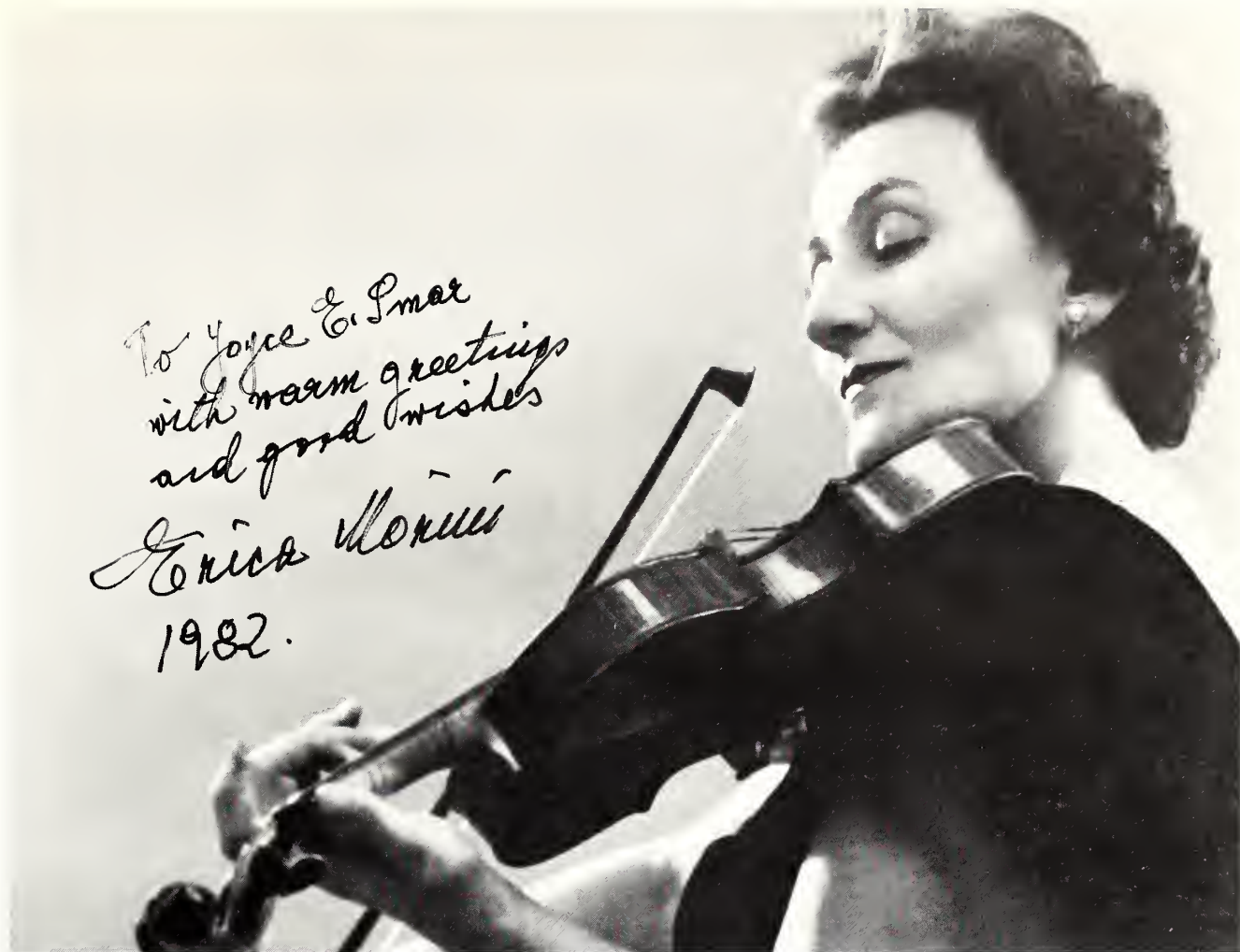
Yours sincerely,

Neville Marriner

A handwritten signature in dark ink, appearing to read "Neville Marriner", with a long, sweeping underline.

Neville Marriner, Music Director
Luella G. Goldberg, Chairman of the Board
Richard M. Cisek, President
Robert C. Jones, General Manager





To Joyce & Sam
with warm greetings
and good wishes
Erica Morini
1982.

I remember with great pleasure my performance in Toledo. The ambience of the Peristyle was beautiful, the audience delightfully warm and the acoustics excellent.

I wish you many more happy events in the years to come.

Cordially,

Erica Morini
Erica Morini

Thanking you for your letter of July 15th, I will try to forward you some words about your concert hall. (Please correct my English if necessary!)

"The NDR-Sinfonie Orchester-Hamburg made 3 big concert trips through a wide, free country, the United States, after travelling through the whole world: Europe, the Soviet Union, Lebanon, Hongkong and nearly all important Music-Festivals.

In 1963 and 1969, we were under the leadership of well-known conductor Dr. Hans Schmidt-Isserstedt, the founder of the orchestra, who died in 1973. In 1979 the conductor Zdenek Macal was our artistic leader. We started the trip at New York in February with 5 concerts, then Washington, D.C. and travelled each day with rather great distances through the "unknown America" for Europeans with its wonderful landscape and very great and friendly hospitality.

We reached Toledo on the 3rd of March 1979. We suffered bad wintertime with "mountains of snow" everywhere.

In Harrisburg: Concert cancelled, traffic dead!

In Altoona: The trucks with the instruments and dress-suits didn't come over:
SNOW!

In Erie: Blizzard, darkness the whole morning, the lake rough.

The next days; weather cold, ice on the roads; but sunshine put the country into a white, magic world—the woods were glittering in ice . . .

We hoped, Toledo, like its Spanish "ancestor" could be a little bit warmer. Indeed, it was! The sun was not "on duty" but—when the NDR-Orchestra entered the Peristyle—a wonderful blue sky opened the eyes of 90 musicians, we looked into a vision of Greece or Roman architecture with charming marble columns around the auditory, around an amphitheater . . . was it a dream? No and yes: It was the reality of Toledo in Ohio but it was, during the concert, a real dream of acoustics in the masterworks of Richard Strauss, W.A. Mozart and—Johannes Brahms. Greetings from Hamburg! To play in such an aesthetic surrounding: A real pleasure for all of us!

We had an outstanding concert, a memorable performance in a long line of 24 concerts in your country during a month and the elder of our friends in the orchestra could give back with music-making some gratitude for the outstanding help of the U.S.A. for us, the Germans, shortly after World-War II. We felt as "ambassadors of music" . . .

The NDR-Symphony of Hamburg congratulates for the 50th anniversary of your fine concert hall! "The old world's youngest major orchestra" wishes a good future and many good and important concerts in the magnificent Peristyle with its intelligent public."

Sincerely yours,

Heinz Hartmann

Heinz Hartmann

(Violaplayer and archivist of the orchestra)



July 28, 1982

Ms. Joyce E. Smar
Supervisor of Music
The Toledo Museum of Art
Box 1013
Toledo, Ohio 43697



Dear Ms. Smar:

Congratulations to the Peristyle on it's fiftieth anniversary! It has always been one of my favorite venues in which to perform. Its unique acoustics and ambience have always made me feel that, when performing the same music, it is for the first time. I have always felt that there is an indescribable intimacy which makes the music transcend the stage and the audience appear to be part of the performance.

In the last 10 years I have played at the Masonic and while it is a fine auditorium, I still miss the Peristyle. It was a pleasant surprise, though, when the auditorium was unavailable for rehearsal and we were able to rehearse at the Peristyle. Fond memories, indeed!

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Peter Nero". The signature is stylized with a large, looped "P" and a long, sweeping underline.

Peter Nero

4114 Royal Crest Place, Encino, CA 91436





There are two things that stand out in my mind about the Peristyle; one is the strikingly beautiful physical appearance of the hall, which provided a perfect setting for our dancers, and the second is the quality of the sound, which was crystal clear from any part of the auditorium. Happy anniversary, and our best wishes for another successful 50 years!

*Maurice Kaplow, Music Director
Pennsylvania Ballet*

The Peristyle at the Toledo Museum of Art is one of the unique concert halls of the world with its ionic columns sweeping their circular path around a perimeter of seats. Unforgettable for the Pittsburgh Symphony are the 20 concerts performed within this wonderful ambience under the direction of Fritz Reiner, Leonard Bernstein, Paul Paray and William Steinberg.

Congratulations on the 50th anniversary of the opening of this marvelous edifice.

*Cordially,
Marshall W. Turkin, Vice President & Managing Director
The Pittsburgh Symphony*

Andre Previn, Music Director



I have been informed that I hold a special sort of record since I have conducted in the Peristyle more frequently than any other conductor. Details of all of my 18 concerts may not be entirely clear, but I always remember the Peristyle as one of the highlights of any tour because of its beauty, excellent acoustics and perhaps above all, the wonderfully warm and enthusiastic audiences.

My introduction to the Peristyle occurred in 1934 with an appearance conducting the Minneapolis (now Minnesota) Orchestra. This was just one year after the dedicatory concerts of this great concert hall on January 10 and 11, 1933 with Leopold Stokowski conducting The Philadelphia Orchestra. When I became Music Director I returned with The Philadelphia Orchestra as part of a transcontinental tour in 1937, beginning a long and close association with the Peristyle. Over the years I have conducted 15 seasons of Philadelphia Orchestra concerts in this beautiful auditorium.

It is very appropriate that the Peristyle will celebrate its 50th anniversary with a Philadelphia Orchestra concert, and I can only hope that my successor as Music Director, Riccardo Muti, will derive as much pleasure from making music in this auditorium as I have for these many years.

*Eugene Ormandy, Conductor Laureate
The Philadelphia Orchestra*



RADIOTELEVISION ESPAÑOLA

ORQUESTA SINFONICA RTVE

August 30th, 1982

Ms. Joyce E. Smar
Supervisor of Music
The Toledo Museum of Art
Monroe Street at Acottwood Avenue
Box 1013
Toledo, Ohio 43697
USA

Dear Ms. Smar:

During our first tour in the USA, I had the pleasure of conducting the Spanish Radio Television Symphony Orchestra of Madrid at the Peristyle Concert Hall in Toledo, the 9th of April, 1975. It was an unforgettable concert due to many reasons; the wonderful audience, the amiability of the committee during the nice reception they offered us after the performance, the magnificent acoustics, grandiosity of the Hall and the stage, where we were very comfortable and with the feeling of being at home.

We all hope to have the pleasure of performing in such a wonderful place again.

Sincerely,

Enrique García Asensio
Permanent Conductor
Orquesta Sinfónica de la Radio Tele-
visión Española



DIRECTION DES PROGRAMMES
ET SERVICES MUSICAUX

N° 64 BS/NH

Paris, le 21 septembre 1982

Mrs Joyce E. Smar
Supervisor of Music
The Toledo Museum of Art
Monroe street at Scottwood avenue
Box 1013
Toledo, Ohio 43497

Dear Mrs Smar :

Just a few words in answer to your letter dated July 6 :

It is with great nostalgia that I remember the exquisite elegance and comfort of the Peristyle.

The musicians of the Orchestre national de France join me in wishing the Toledo Museum of Art a Happy 50th anniversary for its concert hall.

It is never too late to thank you Mrs Smar, personally, for your high efficiency and delightful welcome you gave us when we were over in Toledo in 1981.

Wishing you all best success,

Sincerely yours.

Alain Moëne
Musical Director



It is with great pleasure that I recall my solo recitals at the Peristyle of The Toledo Museum of Art.

The striking beauty of design is inspiring. My audiences were most enthusiastic, and with the lovely ambience and acoustics, the events were memorable.

It is a pleasure to join in the celebration of the fiftieth anniversary of the opening of the Peristyle.

Sincerely yours,

A handwritten signature in cursive script that reads "Leonard Rose". The signature is fluid and elegant, with the first name and last name clearly distinguishable.

Leonard Rose

stichting rotterdams philharmonisch orkest
de doelen
kruisstraat 2
3012 CT rotterdam
telefoon 010-14 29 11
telegramadres rophil
telex 24000 cdoel
postgiro 287600
bank amro bank nv rotterdam / 42 68 37 320
bank abn rotterdam / 50 48 36 013



Ms Joyce E. Smar,
Supervisor of Music,
The Toledo Museum of Art,
Box 1013,
Toledo, Ohio 43697, U.S.A.

datum October 5, 1982

Re: The Peristyle concerthall

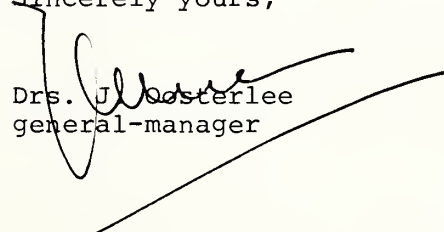
Dear Ms Smar,

During our tours to the United States the variety of the concerthalls was staggering. Freemason auditoriums, gymnasiums, conference centers, all in a turbulent row, offered facilities to our orchestra.

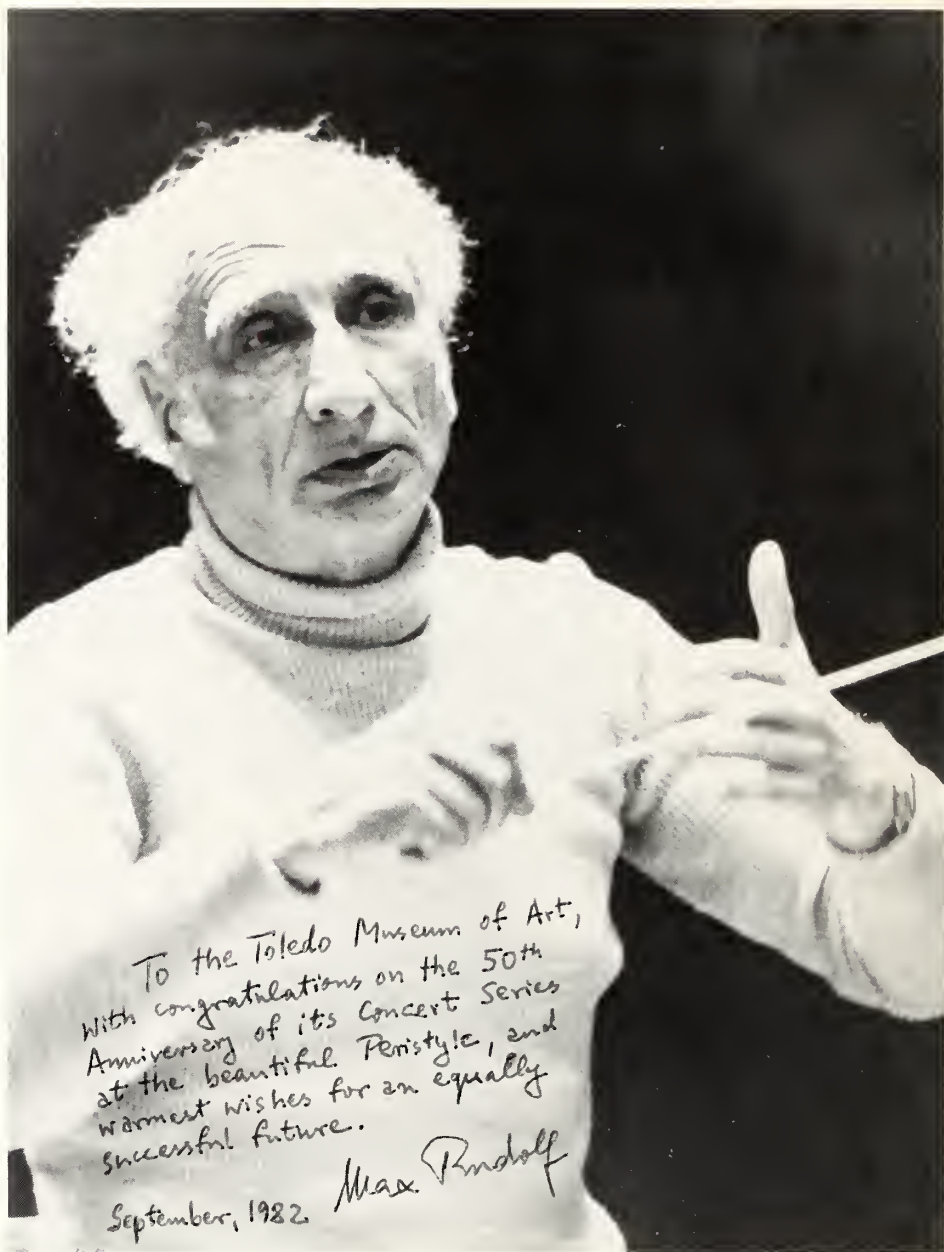
Each time again a performance in The Toledo Museum of Art in the magnificent and beautiful Peristyle Hall was a breathing-time for our musicians.

We hope to be able to perform there again in the future.

Sincerely yours,


Drs. J. Oosterlee
general-manager

rotterdams philharmonisch orkest



My warmest congratulations on the opening of your fiftieth concert season at the beautiful Peristyle. The news of this happy occasion brings back memories of the concerts which I conducted there in the nineteen-sixties as music director of the Cincinnati Symphony Orchestra. The cultural atmosphere, the noble surroundings, the fine acoustics, everything worked together to make our visits to The Toledo Museum of Art cherished events to which I now look back with the greatest pleasure.

It is my wish that the concerts at the Peristyle, by now a firmly established and highly important artistic organization, will continue to flourish and bring joy to the lovers of art.

Max Rudolf

Max Rudolf

It has been a great pleasure playing at the
lovely Peristyle Concert Hall, both in recital in 1969 and
with the Toledo Symphony in 1980.

I find that Peristyle's acoustics are exceptionally
warm and satisfying for classical music. It has a rare ambience
and atmosphere that provide a very enjoyable setting for playing
and listening to music.

Peter Serkin

During my twelve years as a member of The Philadelphia Orchestra and eleven years
as a conductor with The Minnesota Orchestra I have had the opportunity and pleasure
of performing on a number of occasions in the Peristyle of The Toledo Museum of Art.

The Peristyle is unquestionably one of the most unique and unusual concert halls in
America. Acoustically it is first rate and the ambience gives one a very special sense of
"occasion" every time the lights go down and the music begins.

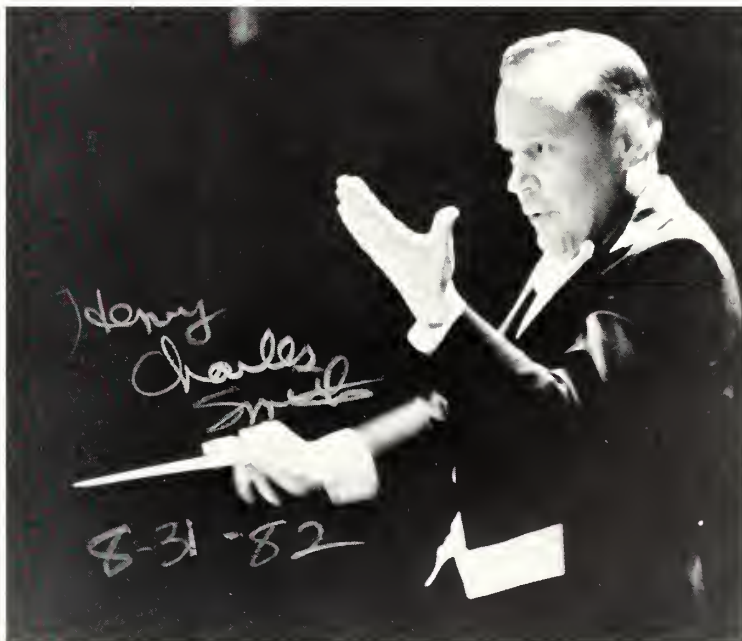
I am aware that the Philadelphia Orchestra was very much a part of the opening of
the Peristyle. I personally hope that I will have the opportunity to make music again
and often in this great auditorium.

With best wishes, I am

Sincerely,

Henry Charles Smith

Henry Charles Smith, Resident Conductor
The Minnesota Orchestra



Gentleman:

For your 50th anniversary of the concert hall Peristyle in The Toledo Museum of Art we transmit in the name of the State Orchestra of Dresden our heartiest congratulations.

Our orchestra, which is among the most tradition-rich in the world, considers itself very fortunate in belonging to those instrumental organizations which for more than five decades have guaranteed the high international standards of your presentations.

The concert in your house on November 10, 1979, in which we interpreted works by Mozart and Bruckner, is very much in our memory. When we first stepped into the hall, we were surprised and fascinated by the unusual architectural configuration of the hall. In the evening's performance, the Peristyle revealed itself indeed as a "Temple of the Arts", in which music could unfold itself so beautifully. This impression we found not alone in the acoustics of the room, which permitted the full realization of the sound of an orchestra, but also in the overall artistic harmony, perceivable from the very first downbeat between the musicians and the festive-expectant, knowledgeable and appreciative public.

Moreover we were touched by the very atmosphere of which The Toledo Museum was filled. Naturally, because here music and the plastic arts united with one another in manifold ways; but also, because this museum is a completely unmistakable place of meeting between the human being and the arts and amongst people themselves.

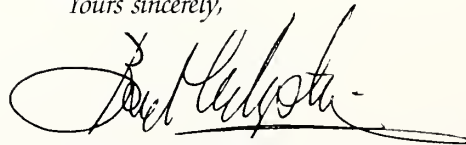
The State Orchestra of Dresden couples its congratulations with the best wishes for your future activity to the joy and to the well-being of all music lovers in Toledo.

Herbert Blomstedt, Chief Conductor State Orchestra
Horst Seeger, General Director State Theater

The Stockholm Philharmonic Orchestra remembers with great pleasure their successful concert in 1968 in your beautiful concert hall and the skilled and enthusiastic audience.

Warmest congratulations to your 50th anniversary!

Yours sincerely,

A handwritten signature in dark ink, appearing to read "Bengt Olof Engstrom". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Bengt Olof Engstrom, President
Stockholm Concert Hall Foundation

HERBERT VON KARAJAN

The Toledo Museum of Arts

Monroe Street at Scottwood Ave.
TOLEDO - Ohio 43697 / USA

Salzburg, 1982-08-03

Dear Sirs,

I remember with great pleasure the day of my performance at the "Peristyle Hall" in the year 1955.

May I convey my heartiest wishes for the fiftieth anniversary of this beautiful hall.

Sincerely Yours

A large, stylized handwritten signature in black ink, which appears to read 'Herbert von Karajan'. The signature is written over the printed name 'Herbert von Karajan'.

Herbert von Karajan

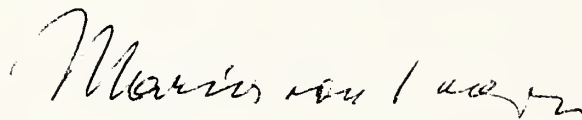
MARIA VON TRAPP
STOWE, VERMONT 05672

July 23, 1982

Dear Ms. Smar:

In answer to your request, I can not tell you too much, because it was so long ago that we gave concerts, and at that time, we were giving perhaps 100 concerts a year. But, I do remember the very looks of the Peristyle were really breathtaking to us. We felt like we were in Greece, which we had never experienced elsewhere. I am sure the Peristyle is unique among all American concert halls, and we wish it the best of luck, always.

Most sincerely,

A handwritten signature in cursive script, reading "Maria von Trapp". Above the signature is a simple, curved line.

I remember as if it were yesterday, the moment I walked into the Peristyle Concert Hall to rehearse for my concert there. It had a quiet elegance, an appealing warmth, and a restful atmosphere. When I began singing I marvelled at the feeling of the sound in the hall. The acoustics made the task of the singer easy. It was like riding on air. I also remember the wonderful reception I received from the audience at the concert. Here's wishing you fifty more years of service to artists and audiences.

Sincerely,

A handwritten signature in cursive script, reading "William Warfield".

William Warfield, Professor of Music
University of Illinois at Urbana-Champaign

My recollection of playing at the famous Toledo Peristyle forms one of the most glittering and one of the most emotional memories of my rather long life in public performance. And this memory dates back to March, 1959!

I had heard of the famous hall since my childhood and was well aware of its reputation as a feat in architecture, acoustics and ambience. Not one expectancy was disappointed, not one dream unfulfilled. I can say no more.

This particular and profound emotional experience in my life was due to the unique circumstances causing my appearance there, which was being requested at short notice to replace the world-renowned Dame Myra Hess, whom I had long admired, and whose art I had long loved. Her own life and career were, alas, all too rapidly shortening!

I seem to recall that the 3 major works on my program were the same (or close to) those she was to have played.

Beveridge Webster



Unlike most conductors who visit the Peristyle for one concert, I work in it regularly for both rehearsals and concerts with The Toledo Symphony. Working here is particularly inspiring for me as it is in line with my philosophy of combining all that is beautiful in life. The knowledge that while making music I am in the heart of a most magnificent Museum of Art makes it a thrilling occasion every time. This is of course in addition to the impressive ambience of the hall itself, a source of pride to us all in this warm community.

*Yuval Zaliouk, Music Director/Conductor
The Toledo Symphony*



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The Peristyle— 50 Years in Review

*Joyce E. Smar
Supervisor of Music*

A glorious time it was when The Toledo Museum of Art opened its new East and West wings in 1933. People came from all over the country for the opening, marked by two concerts with the Philadelphia Orchestra conducted by Leopold Stokowski on January 10 and 11.

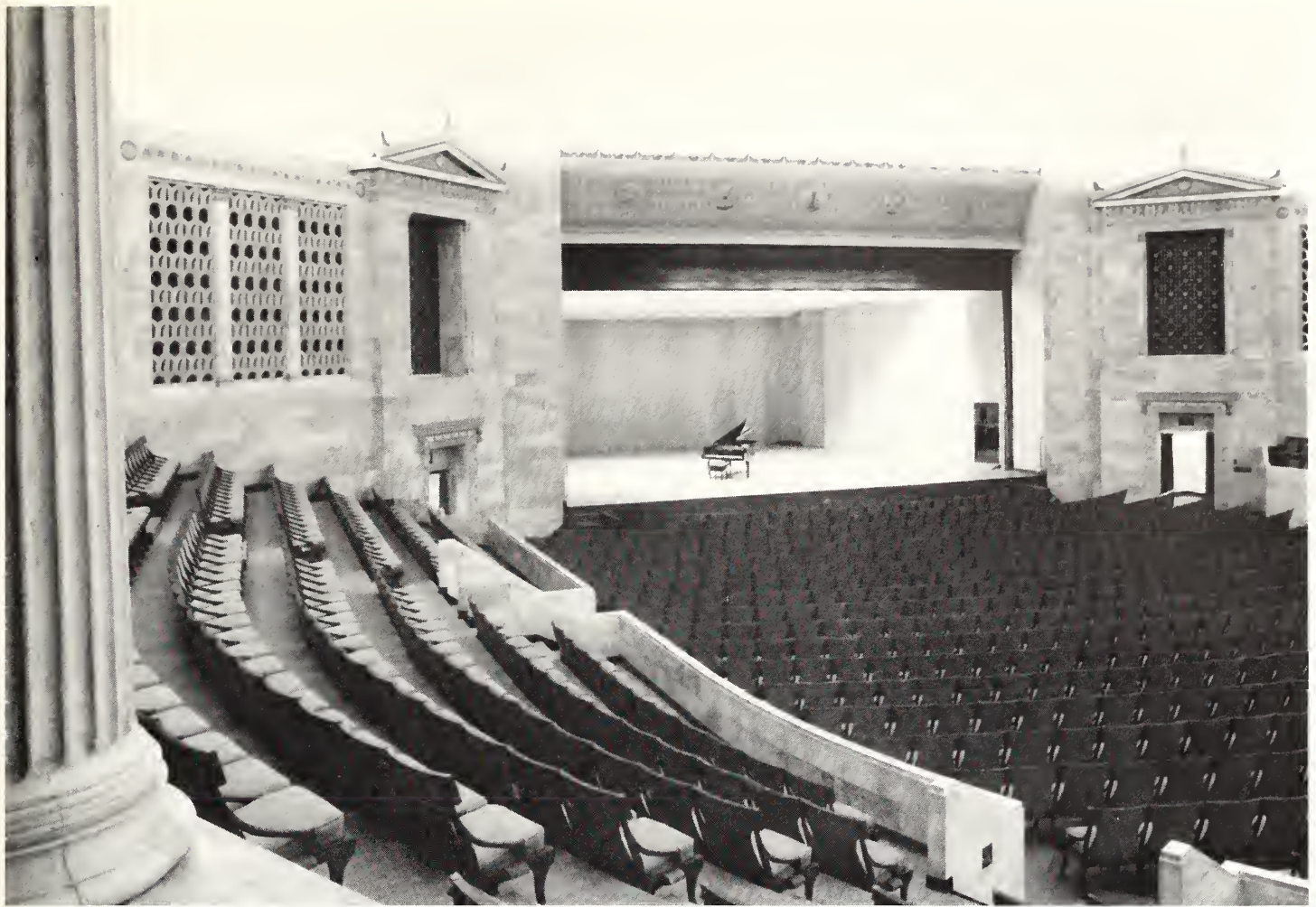
Funded through the bequest of Edward Drummond Libbey and the generosity of Florence Scott Libbey, construction of the music wing and the School of Design wing had been carried out many years earlier than planned in order to relieve local unemployment. Nearly 3,000 men worked on the building during two years of construction. Edward B. Green of Buffalo, the architect for the Museum's first two parts completed in 1912 and 1926, designed the new expansion, though it was Mrs. Libbey's conception that the new music hall be built in classical Greek style. The builder was A. Bentley & Sons of Toledo.

The new music hall was named the Peristyle for its most distinguishing architectural feature, the curving row of twenty-eight Ionic columns which surround the main seating area. Arranged in tiers reminiscent of the theaters of ancient Greece, the specially designed seats were inspired by the graceful Greek chair called a *klismos*. To the left and right of the stage are porticos which screen the organ chambers. Atop their pediments, are large palmette ornaments used in Greece on the four corners of a roof to cover wooden ridge beams. On the lower end of these beams, are the heads of the *chimaera*, a mythical monster having the head of a lion, body of a goat, and tail of a dragon. The five medallions on the proscenium arch show Pegasus, the mythological horse with wings; Mercury, the messenger god who the Greeks believed invented the lyre, the musical instrument of the gods; Apollo, god of music, who is represented by the lyre and the swans that sang over the pangs of his birth; Terpsichore, muse of dance; and Daedalus, Greek patron of artists and craftsmen. The interior design of the Peristyle, with its blue, pink and gold color scheme, was by Joseph Sturdy.

The Peristyle lobby was inspired by the agora of Assos. In a Greek town, the agora was where public and private transactions took place, and, in the Peristyle lobby, the upper story is animated by a painted frieze of Greek citizens.

Acoustical engineer Clifford Swan began work at the same time that the engineering of the foundation began. The intention was to create an auditorium which would be as nearly perfect as possible for orchestra concerts in the belief that if it were ideal in that respect, it would meet the requirements of other music ranging from vocal recitals to organ concerts. Foremost among the acoustical features is the ceiling made of 2,200 yards of acoustical plaster placed on a suspended, metal lath frame, a design which called for a first in American construction. The wood and bronze chairs were upholstered with enough material to give the same amount of sound absorption whether the seat was occupied or not. The recessed panels in the wall behind the colonnade were made of hair felt covered with painted canvas in which holes were punched for sound absorption. (Leopold Stokowski thought the Peristyle needed a little more sound absorption than Mr. Swan, and he himself added more holes before opening night.) Other factors which account for the Peristyle's outstanding acoustics are the cork flooring, the special plaster walling material simulating marble, and the orchestra shell, which has had several revisions over the years as listener tastes have changed.

Before the Peristyle opened, many press articles high-lighted special features of the new hall. Said by producer Daniel Frohman to be " . . . the most thoroughly equipped theater outside of New York," the equipment included an 18 foot long light board which controlled footlights which could disappear, stage lights which included a newly-developed pink color, and house lights which could change from the light of day to the deep blue sky of evening. The Skinner pipe organ, given earlier by Alice Libbey Walbridge and Sarah Miller Libbey, sisters of the Museum's founder, had been moved from the 1926 Auditorium to the more spacious Peristyle. There was a large motion picture screen and provisions for talking film amplifiers. A projection booth, extensive dressing rooms beneath the stage, an elevator which moves between the loading dock and the dressing rooms, removable orchestra pit, and a three room broadcasting studio (from which the first concert was broadcast), were all described, as were the spacious promenades, lounges and cloak rooms.



On opening night the Peristyle held a capacity audience of Museum members and guests. Following a brief address by Museum Director Blake-More Godwin, Leopold Stokowski and the Philadelphia Orchestra performed the Symphony No. 1 in C minor by Brahms. After intermission, the performance of Wagner's "Tristan und Isolde" was broadcast nationally over CBS radio via the satellite station of WSPD located at the Museum. The January 11 concert, open to the public, included the Concerto Grosso in D minor by Vivaldi, the Schubert "Unfinished" Symphony in B minor, Bach's Toccata and Fugue in D minor, "La Cathedrale Engloutie" by Debussy and the Stravinsky Firebird Suite.

The two concerts by the Philadelphia Orchestra inaugurated the distinguished programming foreseen and endowed by Mrs. Libbey. From the first Peristyle Series, which included pianist Ernest Hutcheson; the Detroit Symphony; the London String Quartet; and the Cleveland Orchestra; to the Fiftieth Anniversary Series, with the Concertgebouw Orchestra of Amsterdam; the Guarneri String Quartet; violinist Isaac Stern; the Prague Chamber Orchestra; and the Los Angeles Ballet; performances by internationally renowned artists have become a Peristyle tradition. Through the years, programming has varied to include jazz, popular and dance artists, as well as orchestras, small ensembles and soloists. In addition to concerts sponsored by the Museum, the Peristyle has long been the setting for concerts by the Toledo Symphony Orchestra, Toledo Opera, American Guild of Organists, and Toledo Public Schools, among many other community organizations.

The Peristyle is a living center where the experience of many art forms is shared by audiences drawn from an extensive region. The atmosphere which is created each time the lights dim, causes special performances which confirm the reasons for the Peristyle's existence.

Recollections of Peristyle Managers

Mary Van Doren Rebmann
1931-1941

The autumn morning in 1931 when I first beheld The Toledo Museum of Art stands out in vivid memory. I had come from the Juilliard Foundation in New York in response to the expressed wish of Mrs. Edward Drummond Libbey for someone to create a department of Music for the Museum.

Florence Scott Libbey had made a most bountiful gift to the entire community—the Museum's new music wing, within which was a beautiful concert hall called the Peristyle. Construction had gone on during depression years and was nearing completion when I arrived.

The Peristyle would resound with the music of symphony orchestras, chamber music, illustrious soloists; but in addition it was hoped the Museum itself would become a center for aural, as it already was for visual, enrichment. Many persons came to learn about painting, sculpture and glass; would they not also come to learn about, and to experience, music?

A program to cultivate the art of listening was called for. It was an exciting and challenging assignment.

From the outset, splendid cooperation on the part of Toledo musicians was forthcoming. Our objective was to supplement, not duplicate what was already in place in the musical community. The Museum administration gave helpful counsel and, responding to many requests, I went to schools, clubs and other gatherings giving brief musical programs and explaining our aims for the new department.

We were fortunate in that the Toledo press gave us excellent publicity, with announcements of forthcoming events and lectures and, in time, with perceptive reviews of recitals and concerts.

In the beginning we would "paint with a broad brush." We planned two series of illustrated talks on musical subjects, one for adults on Thursday mornings, another for children on Saturday mornings. For illustration the piano would be used extensively and occasionally, phonograph recordings.

For the adults, under the general heading *Types of Great Music* we listed such subjects as *Folk Songs and Singers of the Middle Ages*; *Fathers of Early Church Music*; *Bach and the Well-tempered Clavichord*; *Hadyn's Use of Theme and Variations*; *An Hour with Mozart*; *Schumann and the Romantic Movement*; *The Music of Edward MacDowell*, to name a few.

And the children's course included *Nature in Music*, *Dancing Music of Olden Days*, *Animals in Music*, *Tschaikovsky's Nutcracker Suite*, *Music of the American Indian* and much more.

As attendance increased it became necessary to add evening classes; persons employed during the day wished to attend. Titles such as *The Magic of Rhythm*, *Chopin's Poetry for the Piano*, *The Titanic and the Human Brahms*, and *Debussy and French Impressionism* brought out evening listeners in numbers that sent us from the lecture room to the auditorium.

For the children, too, we found it imperative to form more groups. The number of classes was tripled to accommodate the age span of the youthful listeners.

Sunday afternoon concerts were presented in the auditorium on a regular basis, given mostly by Toledo musicians. Each session also saw concerts planned especially for children by the music department, these also enlisting the talents of local performers and sometimes of very young ones.

The Toledo Junior League asked for, and actively promoted, a weekly radio program for children. (As yet, in the 1930's, we had no TV.) Thus *Music for Young Listeners* came into being. The response, particularly from schoolrooms over a wide area, was most gratifying. Letters and drawings illustrating various musical compositions played poured in to Station WSPD and groups of children were brought in to watch the program "live" from time to time. NBC took the program to air nationally, so the Museum's listening audience was indeed expanding.

Early in 1933 came the dedication of the Peristyle. Leopold Stokowski brought his Philadelphia Orchestra for two memorable concerts. Included on the programs were thrilling performances of Brahms, Wagner, Vivaldi, Bach, Schubert, Debussy and Stravinsky. And Mr. Stokowski was lavish in his praise of the Peristyle.

Mrs. Libbey, wintering in California, came home to attend these concerts, adding special luster to events so long anticipated and planned for.

Many distinguished artists were to be heard in the Peristyle: pianists Ernest Hutcheson, Myra Hess, Artur Schnabel, the London String Quartet, soprano Kirsten Flagstad, and Igor Stravinsky who participated in a concert of his own works.

Each season would bring symphony concerts; we heard the orchestras of Chicago, Cleveland, Detroit, St. Louis, Cincinnati, Minneapolis and the Philadelphians under direction of Eugene Ormandy.

In time Toledo would have its own Symphony Orchestra. And the Peristyle would continue to inspire and delight—a living monument to a great lady who had both the vision and the generosity to provide for rare cultural enrichment for many years to come.

Emma Endres-Kountz ***1937-1938***

Recollections of my brief tenure as Supervisor of Music during Mary Van Doren's year's leave of absence bring smiles of joy and satisfaction. Coming directly from study in France after five years as a Fellow in the Juilliard Graduate School, I gave a piano recital to open the season in early October, 1937. In May, 1938, I again played a recital, after which I returned to France on a French Government Grant, to continue studies with Robert Casadesus, Nadia Boulanger and Igor Stravinsky. I carried with me a George Stevens Fellowship, awarded to me by the Museum's Board of Directors, so that I was able to do some research in the inter-relationship of Music and Art, furnishing the basis for many lectures in European and American Museums.

During the months at the Museum I gave frequent mini-recitals, and many appearances with local chamber music groups. On Tuesday mornings and evenings I gave a series of lectures entitled, *Comparative Studies in Music History and Appreciation*, in which musical styles and forms were considered against a background of social, economic, political, cultural and philosophical developments.

Before each orchestral concert in the Peristyle, I gave illustrated lectures analyzing the music to be heard; for the Children's orchestra concert I wrote Program notes for the youngsters for which the School of Design had a student competition for the best cover-design. Recorded performances of all the music heard and studied were set apart on the shelves of the Record Listening Room, where they were easily accessible to interested students, both adults and children.

A. Beverly Barksdale ***1940-1957***

The Peristyle was still fresh and relatively new when we arrived in Toledo in August, 1940. It was beautifully maintained. Then, it was not used many times in a season. Two canopies were installed each October before the first concert: one extending from the front entrance down to the curb of Monroe Street, and a smaller one covering the walk at the "carriage entrance" on Lincoln Avenue. They continued in use until the one on Monroe was destroyed by a storm; the other lasted several years more until it disintegrated. They were not replaced because of the great expense involved.

The seats in the hall were kept covered except for the main concerts. The covers were on for children's concerts and those on Sunday afternoons. When an orchestra was scheduled to play a children's matinee, it was a scramble to get the hall cleaned afterward and the covers removed and stored before the evening concert. They went back on the next morning.

Touring orchestras, which so often have to play in gymnasiums, high school auditoriums, and movie houses, always welcomed the relatively spacious and comfortable accommodations of the Peristyle. Unloading an orchestra or opera or

ballet company is not without its problems, since the dressing rooms are downstairs underneath the stage. Trunks have to be unloaded at the dock on Lincoln Avenue and taken down by elevator a few at a time.

The dressing room for the conductor or solo artist is under stage left. This makes for a fairly long walk to the stair leading to stage right where artists customarily make their entrance. Most took this in their stride. However, Koussevitzky would use the other stair and enter from stage left to avoid the walk. Artur Rubinstein and Guiomar Novaes wanted a dressing room at stage level, so one was improvised backstage using screens. The great basso buffo Salvatore Baccaloni was a corpulent man; when costumed and padded for a scene from "Falstaff," he must have weighed 300 pounds. He had to be brought up to the stage via the baggage elevator.

For opera or ballet, the shell had to be dismantled section by section and stood against the rear wall. The orchestra pit had to be opened by hand and the floor sections and supports carted off for storage. Both operations were costly and time consuming. I asked two questions: Why had no fly space been built above the stage so that scenery and sections of the shell could be lifted out of the way; and why was there no hydraulic lift for the pit? The answers were clear and direct: To build a stage house for fly space would have destroyed the architectural unity of the whole museum building; a hydraulic lift had been planned for the pit, but quicksand had been discovered below.

When plans were being made for the grand opening and The Philadelphia Orchestra had been engaged, Stokowski came to inspect the unfinished Peristyle. He advised that an orchestra shell was absolutely necessary for the sound to be blended and focused as it was transmitted into the hall. He designed one of quarter-inch plywood to hold down on weight, since it would have to be removed at times. The thinness made for certain resonance problems and did not reinforce higher frequencies enough to partially compensate for their absorption by the thick layer of acoustical plaster on the ceiling. This treatment of the ceiling was necessary because of its shape; a harder surface would have produced acoustical chaos.

In 1933, when radio was in full flower and many orchestras were on the air weekly, the ideal in designing a hall was to achieve clarity, which usually meant a degree of dryness and lack of reverberation. The Peristyle has always had a clear, honest sound, but persons accustomed to more reverberant halls missed a certain warmth and sense of presence. An orchestra sounded distant in the Stokowski shell.

I recommended that a new shell be built which could be dismantled and reinstalled more efficiently and, at the same time, give more aid to the sound. This finally came to pass in the 1960's. Early on in Cleveland, George Szell introduced me to Dr. Robert Shankland, a distinguished physicist at Case Institute and very knowledgeable in architectural acoustics. Szell recommended him to the Museum, and the new shell was designed and built. It can be handled with minimal effort. Anyone remembering the sound of an orchestra in the old shell can attest to the substantial improvement.

Looking back over my years at the Museum (1940-1957), I feel satisfaction with what was accomplished and gratitude for the opportunities there. Few places in America have had such a record of performances by the great musicians of the time. This array is no longer available. There were annual or frequent visits of the Boston Symphony with Koussevitzky and Munch; the Philadelphia with Ormandy; the Pittsburgh and Chicago with Reiner; the Minneapolis with Mitropoulos; and the Cleveland with Rodzinsky, Leinsdorf, and Szell. Others made less frequent appearances. A number of European orchestras came: the French National with Munch, the Royal Philharmonic with Beecham, the London Philharmonic with Karajan, and the Concertgebouw with Van Beinum, to mention but four.

Thank goodness there was still an audience for the solo recital then. Among others we had Horowitz, Rubinstein, Schnabel, Serkin, Casadesu, Hess, Novaes, Bachauer, Vronsky and Babin, Bartlett and Robertson, Heifetz, Szigeti, Milstein,

Francescatti, Stern, Piatigorsky, Fournier, and more. Of singers there were Traubel, Sayao, Tourel, and Harrell. We had ballet, opera, and some ensembles. We also had a highly successful jazz series. In time the Peristyle Series became known in New York as "the showcase of the near midwest." Artists' managers usually agreed to lower fees because of this prestige.

For our first Christmas in Cleveland in 1957, we had open house for the entire Cleveland Orchestra and spouses. Laszlo Krausz, a violist and talented artist, brought us as his Christmas card a large pastel sketch of the Peristyle as seen from backstage, stage left. It was framed and hung in the front hall where it remained for our twenty-four years in Cleveland. When anyone asked what it was, I took pride in saying: "It is a picture of the old home place in Toledo."

William Gravesmill **1961-1967**

The 1961-1968 seasons were ones of excitement and change. Early in the 1961-1962 season we decided to try removing the old concert shell for the sake of opera performances. It was a cumbersome beast, but the stage hands became rather efficient in taking it down and putting it back up. The fruit of these labors was the ability to use lines and lights that had not been seen on that stage for many years. The result was the confirmation of the need to rebuild the stage and design a shell that was more easily removed and one that would better distribute sound from the stage to the hall when in place.

Oddly enough, the event that helped me win approval for the costly undertaking of stage redesign was a concert by the great Canadian soprano, Lois Marshall. The season had been sold out on the strength of a planned performance by Leontyne Price. But Miss Price was forced to cancel most of her season, leaving me with the responsibility of replacing the best known soprano at that point in time. Otto Wittmann asked me what I intended to do. I replied, "I have already signed a contract with Lois Marshall." Otto said, "Lois who???" After the concert Otto and Miggie could not wait to go back stage to meet this incredible artist. After being invited to return to the Peristyle "anytime" Lois Marshall replied, "Dr. Wittmann, please ask me to return when you fix your stage." The next day we got down to business.

The new stage was the result of work by an incredible team. The choice of ceiling plastics was left to me. That choice was vindicated when George Szell, speaking before the opening concert, thanked the Museum for, "making it possible for the Cleveland Orchestra to finally be able to see on your stage." The 30th anniversary of the Peristyle enjoyed the new stage.

The introduction of Pops in the Peristyle was a feather in our cap that was pure fun. The seasons were a tremendous hit and there was certainly no problem in selling tickets. Again, a single concert has got to go down in museum history, that of Pearl Bailey. She was contracted to do a twenty minute first and twenty minute second half with a group of "warm up" singers and dancers to begin each half. But being in a museum setting gave Pearl Bailey an entree she could not resist. As I remember, she finally left the stage a little after midnight. The overtime costs for stage hands was well worth the evening.

American Ballet Theater and the New York City Opera were other introductions the new stage made possible. For instance, what an evening it was to have on stage the majority of the cast for whom Menotti had written "The Consul." How gratifying it was for that cast to thank us, "... for allowing us to perform in your hall."

But I have to admit above all of this, the star I find in my own personal Toledo crown was the purchase of the Strumphler bureau organ. Otto Wittmann told me that he was going to be in the Netherlands for a few days and I asked him to visit the little town of Zaandam to meet with Dirk Flentrop, the one man then respected as being the greatest organ builder in the world. Mr. Flentrop showed Otto the little jewel we ultimately purchased. If the "talking box" is still located near the organ and one were to remove the postal card we used to give an example of organ case design of the period of Strumphler, the reverse side of that card will give the manner in which I was told that the organ was ours.

The great post-war van Gogh exposition was responsible for my first visit to The Toledo Museum of Art; later, after Paul Paray had re-established the Detroit Symphony Orchestra, its manager, Howard Harrington, asked me to drive down with him for a concert they were to perform in the Peristyle. He said that I should see the most beautiful concert hall in America. And, indeed, it is.

But its physical beauty has never been the reason for its existence, nor for the very special place it occupies within the American concert scene. Its true importance both for the community of Toledo and the larger music world has always been found in the integrity of its presentations. In few settings have so many great musical artists been able to offer the gems of their repertoire to audiences so appreciative. While I was still at the Ford Auditorium in Detroit, Mr. Harrington and I would come to the Peristyle to hear such great musicians as Irmgard Seefried, Jennie Tourel or Rudolf Serkin—artists whose appearances were rare by any standards.

Shortly before moving to Toledo as manager of the symphony orchestra, I reversed roles with Mr. Harrington and brought him to the Peristyle for a pianist I had first heard while in the army. Gina Bachauer often performed for the Allied troops in Cairo and Alexandria during the Second World War. Her Peristyle debut recital was a sensation, and resulted in her debut with both the Detroit Symphony and the Toledo Orchestra. Madame Bachauer returned to perform in Toledo more than any other international pianist of her generation; she was sincerely mourned here upon her untimely death.

Great artists and great performances fondly remembered from the Peristyle would certainly include the Fritz Reiner-Chicago Symphony performing the Prokofiev Fifth Symphony—an unforgettable evening. Later, that same orchestra would return under its successor music directors, Jean Martinon and Sir Georg Solti, whose realization of the Mahler Fifth Symphony brought a cheering Peristyle audience to its feet.

It was my privilege to be in the concert manager's seat for the Peristyle's outstanding thirty-fifth anniversary season. The guest attractions for that occasion formed an honor roll of the music world: Artur Schnabel, Nathan Milstein, Lois Marshall, the Vienna Symphony Orchestra, the Chicago Symphony Orchestra, the Stockholm Philharmonic all appeared that season. The Cleveland Orchestra was scheduled to end that brilliant celebration, but the assassination of the Reverend Martin Luther King forced the cancellation of that performance. Max Rudolf graciously brought the Cincinnati Symphony Orchestra here to complete the season.

That anniversary year also brought Montovani, Benny Goodman, Ferrante and Teicher, and the Norman Luboff Chorale to the Pops in the Peristyle Series. Not a bad array of talent. Other seasons of Pops brought such important organizations as the Osipov Balalaika Orchestra, the Preservation Hall Jazz Band with DeDe and Billie Pierce, Fred Waring and the Pennsylvanians, and John Gary.

The Peristyle has not neglected local musical organizations; the Toledo Choral Society has offered its programs on its stage for many years. The Toledo Symphony Orchestra with whom I enjoyed a nine-year relationship can be proud of both its programs and its soloists; Glenn Gould, Regine Crespin, Elisabeth Schwartzkopf, Dennis Russell Davies, Vladimir Ashkenazy and many other important musicians made their first Toledo appearance in the Peristyle with the Toledo Orchestra. The Toledo Opera, too, was a lively attraction at the Peristyle for many seasons. Who can forget their fabulous performance of *Turandot*, or the funniest performance ever seen anywhere of *The Barber of Seville*. Fortunate, too, were members of their audience the night that a young Spanish tenor made his pre-New York debut—Plácido Domingo became a hero here first.

Many other groups brought great musicians to the Peristyle, sometimes for benefit concerts. Peter Nero, Anna Moffo, Erroll Garner and Gordon MacRae were all heard here through the efforts of various community groups.

In coming to Toledo as a concerts manager, I had two primary goals: I wanted to bring the best available musical talent to the community and I sought to introduce new musical talent to the area, musicians I felt would have a long, professional career and who would return again and again to the city. In working toward these goals, I was always grateful for the strong support I received from the

Museum Director, Mr. Otto Wittmann, from the Toledo Orchestra's Music Directors, Mr. Joseph Hawthorne and Mr. Serge Fournier, and from the Orchestra's Trustees. If I made any contribution to Toledo's musical life, it was in the realization of these goals. Toledo is not one of the large metropolitan centers where great musicians and performers are routinely found. But when you read the roster of pianists, violinists, singers, symphony orchestras, instrumentalists, dancers and other musical organizations who have appeared in the Peristyle during the past fifty years, you become aware of how high the city stands in its appreciation of great talent. The existence of the Peristyle itself has been the primary factor for this incredible record. In *Der Rosenkavalier*, the Marschallin sings "Jedes Ding hat seine Zeit." Each thing has its time. It is an appropriate sentiment.

My career in music management was a very rewarding one, both in Detroit and in Toledo, and the Peristyle has played a major role in my life. To me, it seemed most appropriate that when I left that profession, my successor at the Peristyle was the wonderful, experienced and talented Joyce Young. Years before, when I arrived in this city, Mrs. Young was the Music Supervisor at the Museum. Bookends frame that strange concept, time.

Joyce R. Young
1955-1958, 1968-1976

I joined the staff of The Toledo Museum of Art as Instructor of Music Education upon receiving my degree from the University of Michigan Graduate School of Music in 1955. My work during the first two or three years consisted chiefly of teaching music to fourth, fifth and sixth grade students within the Greater Toledo public school system along with writing a teacher's manual for classroom work within each school. On behalf of The Toledo Museum of Art I also initiated, wrote and broadcast a weekly radio program of music appreciation on WTDS-FM and WSPD-AM/FM, along with handling the usual office administration and clerical work under the supervision of Mr. Barksdale. We also became involved in a variety of publicity work connected with the Peristyle. At that time, 1956, I also taught a weekly evening adult course in jazz and classical music appreciation called *The Listening Workshop* and introduced a series of jazz music concerts to Peristyle audiences called, of course, *Jazz at the Peristyle*.

Following my marriage in mid-1957 and motherhood late the following year, I left the Museum to devote full-time to rearing our three daughters. I returned to the music department in 1968 at the request of Mr. Wittmann, who in the meantime had become the third director of The Toledo Museum of Art, succeeding Mr. Godwin. I gradually undertook additional responsibilities at this time as the Peristyle continued to expand in both its education and concert operations. We also began the Music Docent program about this time, which I am delighted to see continues so effectively.

My years at the Peristyle were filled with stimulating challenges and growing experiences . . . now fond memories of beautiful music, audiences and a vivid spectrum of colorful artists who performed at the Peristyle . . . conductors from Szell to Boulez; ballet from The Royal Winnipeg to The Chinese Ballet; instrumentalists from Geza Anda to flutist, Rampal . . . and, of course, the world's premier orchestras such as The New York Philharmonic and Philadelphia Orchestra. On a personal note, Joyce, my deepest remembrances though, go to the musical audiences and listeners, especially the children . . . and the inner satisfaction I feel for the privilege to play a modest role in bringing a fuller, richer life through music to so many thousands of lives.

I am grateful for the opportunity to join the thousands of Toledoans who salute our Peristyle in commemoration of the fifty years over which this unique facility has brought such great musical beauty and happiness to this community. We and those that follow owe great gratitude and tribute to Mr. Edward Drummond Libbey, whose generosity, foresight and humanitarianism gave us such a magnificent "musical instrument" as the Peristyle.

Peristyle Artists **1933-1983**

Cellists

Chardon, Yves 1948
Fournier, Pierre 1949
Greenhouse, Bernard 1964
Piatigorsky, Gregor 1946
Rose, Leonard 1963, '70
Timm, Juernjacob 1981

Choral Groups

Bach Aria Group 1964
Don Cossack Chorus 1940
DePaur's Infantry Chorus 1950
The Norman Luboff Choir 1968
Monteverdi Choir and Orchestra
of Hamburg 1975
New York City Opera Company 1966
Philadelphia Opera Company 1944
The Robert Shaw Chorale 1948
Singing Boys of Norway 1952
The Trapp Family Singers 1943, '47
The Vienna Choir Boys 1949, '63
Roger Wagner Chorale 1958, '76
The Yale Glee Club 1948

Conductors

Asensio, Enrique Garcia 1975
Barbirolli, Sir John 1939, '40
Bartholomew, Marshall 1948
Beecham, Sir Thomas 1950
Bertini, Gary 1969
Bjarne, Regnvald 1952
Blomstedt, Herbert 1979
Boulez, Pierre 1969, '71, '72
Burgin, Richard 1943, '45, '46
Busch, Adolf 1945
Busch, Fritz 1949
Cluytens, Andre 1956
Comissiona, Sergui 1980
Davies, Dennis Russell 1979
Defauw, Desire 1944
DePaur, Leonard 1950
de Waart, Edo 1977
Dorati, Antal 1950,
'51, '53, '54, '56, '60, '68
Ehrling, Sixten 1965, '68
Enesco, Georges 1937
Foster, Lawrence 1972
Fournet, Jean 1970
Fournier, Serge 1974
Gabrilowitsch, Ossip 1933, '34
Goldschmidt, Walter 1973
Golschmann, Vladimir 1936,
'37, '38, '39, '40, '44
Goosens, Eugene 1933, '39, '40, '43, '44
Guidi, Scipioni 1938, '39, '40
Hager, Leopold 1973

Haitink, Bernard 1967, '76, '82
Jaroff, Serge 1940
Jarvi, Neeme 1973
Jensen, Thomas 1952
Jochum, Eugen 1961
Johanos, Donald 1976
Johnson, Thor 1948, '54
Jürgens, Jürgen 1975
Kempe, Rudolph 1972
Kitaenko, Dmitri 1979
Kolar, Victor 1933, '34, '37
Kondrashin, Kiril 1965
Koussevitzky, Serge 1934,
'35, '36, '37, '38, '40, '41, '42, '44
Krips, Josef 1972
Kubelik, Rafael 1950, '52, '68, '78
Lane, Louis 1966
Lange, Hans 1942
Leinsdorf, Erich 1945, '67
Lemay, 1934, '35
Lombard, Alain 1975
Maazel, Lorin 1981
Macal, Zdenek 1979
Maerzendorfer 1956
Mander, Francesco 1957
Marriner, Neville 1980
Martinon, Jean 1967, '70, '75
Masur, Kurt 1981
Mehta, Zubin 1975
Menuhin, Yehudi 1971
Mitropoulos, Dimitri 1940,
'41, '42, '43, '44, '45 '46, '47, '48, '49
Muelbe, William 1940
Munch, Charles 1948,
'49, '51, '58, '59, '62
Muti, Riccardo 1983
Ormandy, Eugene 1934,
'35, '36, '37, '38, '39, '40, '41, '46,
'49, '50, '51, '53, '54, '59, '64, '65
Paray, Paul 1950, '51, '52, '55
Previn, Andre 1974
Reiner, Fritz 1944,
'45, '46, '47, '48, '53, '54, '58, '59
Ringwall, Rudolph 1935, '37, '47, '54
Rodzinski, Artur 1935,
'36, '37, '41, '42, '47
Rowicki, Stefan 1974
Rozhdestvensky, Gennady 1973
Rudolph, Max 1964, '66, '68
Sawallisch, Wolfgang 1967
Schipper, Thomas 1973
Skrowaczewski, Stanislaw 1962,
'67, '72
Sokoloff, Nicolai 1933
Solti, Sir Georg 1964, '70
Steinberg, William 1955,
'57, '59, '61, '62, '63, '66, '69
Stock, Frederick A. 1934, '41
Stokowski, Leopold 1933
Strauss, Edward II 1966

Szell, George 1947,
'49, '50, '51, '52, '53, '54, '55, '57,
'58, '60, '61, '63, '65
Temirkanov, Yuri 1977
Van Beinum, Eduard 1954
Van Remoortel, Edovard 1960
Van Otterloo, Willem 1963, '65, '69
von Karajan, Herbert 1955
Weigel, Eugene J. 1936

Dance Companies

Afro-American Dance Ensemble 1972
Ballet Folklorico of Mexico 1972
Ballet Russe de Monte Carlo 1934,
'35, '36, '39, '41
The Ballet Theatre 1943
Ballet West 1973
Batsheva Dance Company of Israel
1972
Boston Ballet 1975
Agnes de Mille's Heritage Dance
Theatre 1974
Frula Yugoslavian Dance Ensemble
1973
Harkness Ballet 1974
Jose Greco and Company 1959
Joffrey II Dancers 1980
Jooss European Ballet 1940
Krasnayarsk Dance Company of Siberia
1973
Les Grands Ballets Canadiens 1980
Jose Limon Dance Company 1961
Los Angeles Ballet 1983
The Milwaukee Ballet 1978
Murray Louis Dance Company 1978
National Ballet of Canada 1969
National Ballet of Washington 1973
Ohio Ballet 1982
Pennsylvania Ballet 1973
The Royal Ballet of Flanders 1981
The Royal Winnipeg Ballet 1971,
'77, '78
Trudi Schoop and her Comic Ballet 1939
Mia Slavenska 1944, '45
The Zacharay Solov Ballet 1961
Paul Taylor Dance Company 1976

Small Ensembles

Bach Aria Group 1964
Britt Trio 1933
Beaux Arts Trio 1982
Budapest String Quartet 1934, '56
The First Piano Quartet 1964
Guarneri String Quartet 1982
London String Quartet 1933
Paris Instrumental Quintet 1934
Salzedo-LeRoy-Scholz-Salzedo Ensemble
1943

Jazz and Popular

The American Jazz Ensemble 1963
Louis Armstrong and Orchestra 1957
Pearl Bailey 1967
Count Basie 1958
Louis Bellson and his Orchestra 1967
Dave Brubeck Quartet 1956
Echoes of the Left Bank 1970
Duke Ellington and Orchestra 1956
Arthur Fiedler and The St. Louis
Symphony Orchestra 1966
Garner, Erroll 1956, '60, '71
Gary, John 1969
Benny Goodman and his Sextet 1967
Skitch Henderson and his Orchestra
1971
Edith Lorand and her Hungarian
Orchestra 1935
Manhattan Pops Orchestra 1968
Mantovani and his Orchestra 1967, '69
Jimmy McPartland's All-Star Six 1957
Nero, Peter 1970
The Preservation Hall Jazz Band
1968, '70
The Serendipity Singers 1966
Shirley, Don 1956
Billy Taylor Trio 1957
Fred Waring and the Pennsylvanians
1967, '69, '70
Hugo Winterhalter and Orchestra 1971
The World's Greatest Jazz Band 1971

Additional Performers

Caledonia: Singers & Dancers of
Scotland 1960
Musical America, Mary Hunter's 1954
National Chinese Opera Theatre
1974, '80
Ohio State University Concert Band
1936
Osipov Balalaika Orchestra
1969, '72, '77
Philadelphia Opera Company 1944
Royal Festival Company of Norway
1960
Russell, Anna 1955
The Salzburg Marionettes 1952
The Siberian Dancers & Singers of OMSK
1971
Slask—Polish Song & Dance Company
1974

Orchestras

Academy of St. Martin in the Fields
1980
Baltimore Symphony Orchestra 1980
The Bavarian Symphony Orchestra
1968, '78
Boston Symphony Orchestra 1934,
'35, '36, '37, '38, '40, '41, '42, '43,
'44, '45, '46, '49, '51, '58, '59, '67

Busch Little Symphony 1945
Chicago Symphony Orchestra 1934,
'41, '42, '44, '47, '49, '50, '52, '53,
'54, '58, '59, '67, '70
Cincinnati Orchestra 1933,
'39, '40, '43, '44, '48, '54, '64, '66,
'68, '73
Cleveland Symphony Orchestra 1933,
'35, '36, '37, '41, '42, '44, '45, '47,
'48, '49, '50, '51, '52, '53, '54, '55,
'57, '58, '60, '61, '63, '65, '66, '69, '71
Concertgebouw Orchestra of
Amsterdam 1954, '61, '67, '82
Danish National Orchestra 1952
The Detroit Symphony Orchestra
1933, '34, '37, '52, '55, '65, '68
Dresden State Orchestra 1979
Florence Festival Orchestra 1957
The Gewandhaus Orchestra of Leipzig
1981
Hague Philharmonic 1969, '75
The Resident Orchestra of the Hague
1963, '65
The Israel Chamber Orchestra 1969
Leningrad Philharmonic 1973
Leningrad Symphony Orchestra 1977
The London Symphony Orchestra
1964, '74
London Philharmonic Orchestra 1976
Los Angeles Philharmonic 1975
Menuhin Festival Orchestra of London
1971
Minneapolis Symphony Orchestra
1934, '35, '36, '40, '41, '42, '43, '44,
'45, '46, '47, '48, '49, '50, '51, '53,
'54, '56, '60, '62, '67
Minnesota Orchestra 1972, '80
Moscow Philharmonic Orchestra
1965, '79
Mozarteum Orchestra of Salzburg
1956, '73
NDR Symphony Orchestra 1979
National Orchestra of France
1948, '62, '70, '81
New York Philharmonic 1939, '40, '72
Philadelphia Orchestra 1933,
'37, '38, '39, '40, '41, '46, '49, '50
'51, '53, '54, '59, '64, '65, '83
Pittsburgh Symphony Orchestra 1944,
'45, '46, '47, '48, '49, '50, '51, '52,
'55, '57, '59, '61, '62, '63, '66, '69
Pittsburgh Symphony Chamber
Orchestra 1976
Prague Chamber Orchestra 1983
The Rotterdam Philharmonic Orchestra
1970, '77
Royal Philharmonic Orchestra of London
1950, '55, '72
Saint Louis Symphony Orchestra
1936, '37, '38, '40, '60, '66
The Saint Paul Chamber Orchestra
1979

Spanish RTV Symphony Orchestra of
Madrid 1975
The Stockholm Philharmonic Orchestra
1968
Strasbourg Philharmonic 1975
Swiss Chamber Orchestra 1982
The Toledo Symphony Orchestra 1974
The Vienna Johann Strauss Orchestra
1966, '73
The Vienna Philharmonic Orchestra
1956
The Vienna Symphony Orchestra
1967, '72
Warsaw Philharmonic Orchestra 1974

Organists

Arnold, Corliss R. 1961
Baker, Walter 1948
Biggs, E. Power 1942, '46, '53, '62
Coci, Claire 1944, '49, '56
Courboin, Charles M. 1943
Crozier, Catharine 1943, '48
Demessieux, Jeanne 1955
Dupre, Marcel 1933, '46
Eifrig, William 1961
Fox, Virgil 1947
Germani, Fernando 1951
Giles, Hugh 1945
Gravesmill, William J. 1961
Hecklinger, Lyle 1974
Heitmann, Fritz 1950
Langlais, Jean 1962
Lagacé, Claude P. 1961
Marchal, Andre 1947, '49, '53
Mason, Marilyn 1950
Mitterhofer, Alfred 1977
Ness, Earl 1961
Noehren, Robert 1951
Osborne, William 1961
Peaker, Charles 1945
Peeters, Flor 1946, '47
Schreiner, Alexander 1949, '60
Weinrich, Carl 1958

Pianists

Anda, Geza 1958
Arrau, Claudio 1945
Ashkenazy, Vladimir 1979
Babin, Victor 1938, '39, '47, '52
Bachauer, Gina 1957
Baldwin, Dalton 1962
Balogh, Erno 1935, '37
Balsam, Artur 1952, '53
Bartlett, Ethel 1937, '48
Bay, Emanuel 1951
Behr, Jan 1951
Benedict, David 1971
Benoit, Regis 1967
Bergmann, Ludwig 1948
Berkowitz, Ralph 1946, '57
Berl, Paul 1948, '49, '56, '64

Pianists

Bernstein, Leonard 1949
Bishop, Stephen 1967
Bos, Coenraad V. 1944, '48
Brailowsky, Alexander 1956
Browning, John 1966
Casadesus, Gaby 1950, '59
Casadesus, Robert 1940, '50, '53, '59
Charnley, Milne 1938
Ciani, Dino 1973
Cliburn, Van 1970
Curzon, Clifford 1956
Danenberg, Emil 1966
Davis, Ivan 1963, '66
Dupre, Marguerite 1946
Firkusny, Rudolf 1965
Fleisher, Leon 1955, '63
Foldes, Andor 1941
Frager, Malcolm 1962
Frank, Bernard 1936
Fuschi, Olegna 1966
Gabrilowitsch, Ossip 1934
Golub, David 1980, '82
Hansen, Peter 1946
Herz, Otto 1939, '55
Hess, Myra 1936, '50
Hively, Wells 1956
Hofmann, Josef 1937
Hollander, Lorin 1965, '76
Horowitz, Vladimir 1942, '48, '50
Hunter, Robert 1976
Hutcheson, Ernest 1933
Istomin, Eugene 1945
Killburn, Weldon 1962, '68
Kountz, Emma Endres 1937, '42
LaForge, Frank 1935
Levine, Joseph 1949
Leygraf, Hans 1968
Loesser, Arthur 1935
Lowe, Jack 1962
Luboshutz, Pierre 1955
McArthur, Edwin 1936
Malcuzyński, Witold 1956
Maxim, Jack 1963
Muller, Leo 1945
Nemenoff, Genia 1955
Nold, Donald 1969
Novaes, Guiomar 1942, '51, '60
O'Neill, Charles 1947
Pavlovsky, Vladimir 1947
Pennario, Leonard 1969
Petri, Egon 1946
Pommers, Leon 1954, '58, '64, '66, '67
Pommier, Jean-Bernard 1975
Postnikova, Viktoria 1973
Pressler, Menahem 1948

Rankin, Eugene 1955
Raymond, John 1946
Reeves, George 1948
Robertson, Rae 1948
Rubinstein, Artur 1943, '46, '51, '68
Rubinstein, Beryl 1935
Ruvinska, Paulina 1938
Sanders, Samuel 1970, '81
Sanroma, Jesus Maria 1938
Schauwecker, Frederick 1951
Schlussel, Sanford 1938
Schnabel, Artur 1939
Scholer, Victor 1949
Shomate, James 1946
Serkin, Peter 1969
Serkin, Rudolf 1944, '49, '52, '61
Slobodyanik, Alexander 1969
Smith, Brooks 1941, '57
Solomon 1953
Somer, Hilde 1947
Stimer, David 1949
Stravinsky, Igor 1934
Taubman, Leo 1950, '51
Templeton, Alec 1939
Ulanowsky, Paul 1953, '64
Uninsky, Alexander 1947
Van Doren, Mary 1940
Veyron-Lacroix, Robert 1977
Vronsky, Vitya 1938, '39, '47, '52
Webster, Beveridge 1959
Whittemore, Arthur 1962
Zakin, Alexander 1956

Solo Instrumentalists

Andre, Maurice—trumpet 1977
Baker, Julius—flute 1964
Bloom, Robert—oboe 1964
Druvinsky, Edward—harp 1952
Fenboque, Alfred E.—flute 1943
Goldberg, Bernard—flute 1950, '52
Layefsky, Godfrey—viola 1962
Primrose, William—viola 1947
Rampal, Jean-Pierre—flute 1977
Yepes, Narciso—guitar 1975
Tipton, Albert—flute 1956

Violinists

Druian, Rafael 1950
Dushkin, Samuel 1934
Enesco, Georges 1938
Francescatti, Zino 1939, '54
Gerle, Robert 1967
Goldberg, Szymon 1950
Heifetz, Jascha 1951
Menuhin, Yehudi 1952, '71

Milstein, Nathan 1947, '53, '67
Morini, Erica 1958, '64
Peinemann, Edith 1966
Perlman, Itzhak 1981
Ricci, Ruggiero 1936
Shumsky, Oscar 1964
Stern, Isaac 1956, '80, '83
Szigeti, Joseph 1941, '49

Vocalists

Allen, Betty 1969
Baccaloni, Salvatore 1942
Bampton, Rose 1941
Berger, Erna 1951
Bjorling, Anna-Lisa 1951
Bjoerling, Jussi 1951
Chamorro, Angeles 1975
De Los Angeles, Victoria 1956, '64
Farrell, Eileen 1964
Farrow, Norman 1964
Flagstad, Kirsten 1936
Fredericks, Walter 1955
Glaz, Hertha 1945
Harrell, Mack 1948
Hines, Jerome 1966
Koller, Dagmar 1966
Kraeutler, Walter 1966
Kraft, Marie Simmelink 1950, '53
Lail, Lorri 1948
Lawrence, Marjorie 1947
Lehman, Lotte 1937
Marshall, Lois 1962, '68
Maynor, Dorothy 1948
Melton, James 1946
Merriman, Nan 1953
Nikolaidi, Elena 1951
Ortiz, Francisco 1975
Peerce, Jan 1964, '71
Pons, Lily 1956
Rethberg, Elizabeth 1934
Sarata-Pitsch, Birgit 1973
Sayao, Bidu 1938
Seefried, Irmgard 1953
Susz, Wolfgang 1973
Singher, Martial 1945
Smith, Carol 1964
Souzay, Gerard 1962
Streich, Rita 1973
Svanholm, Set 1948, '50
Teyte, Maggie 1946
Tourel, Jennie 1946, '49, '55, '57
Traubel, Helen 1944, '48
Treash, Leonard 1948
Varnay, Astrid 1948
Vishnevskaya, Galina 1965
Warfield, William 1955

